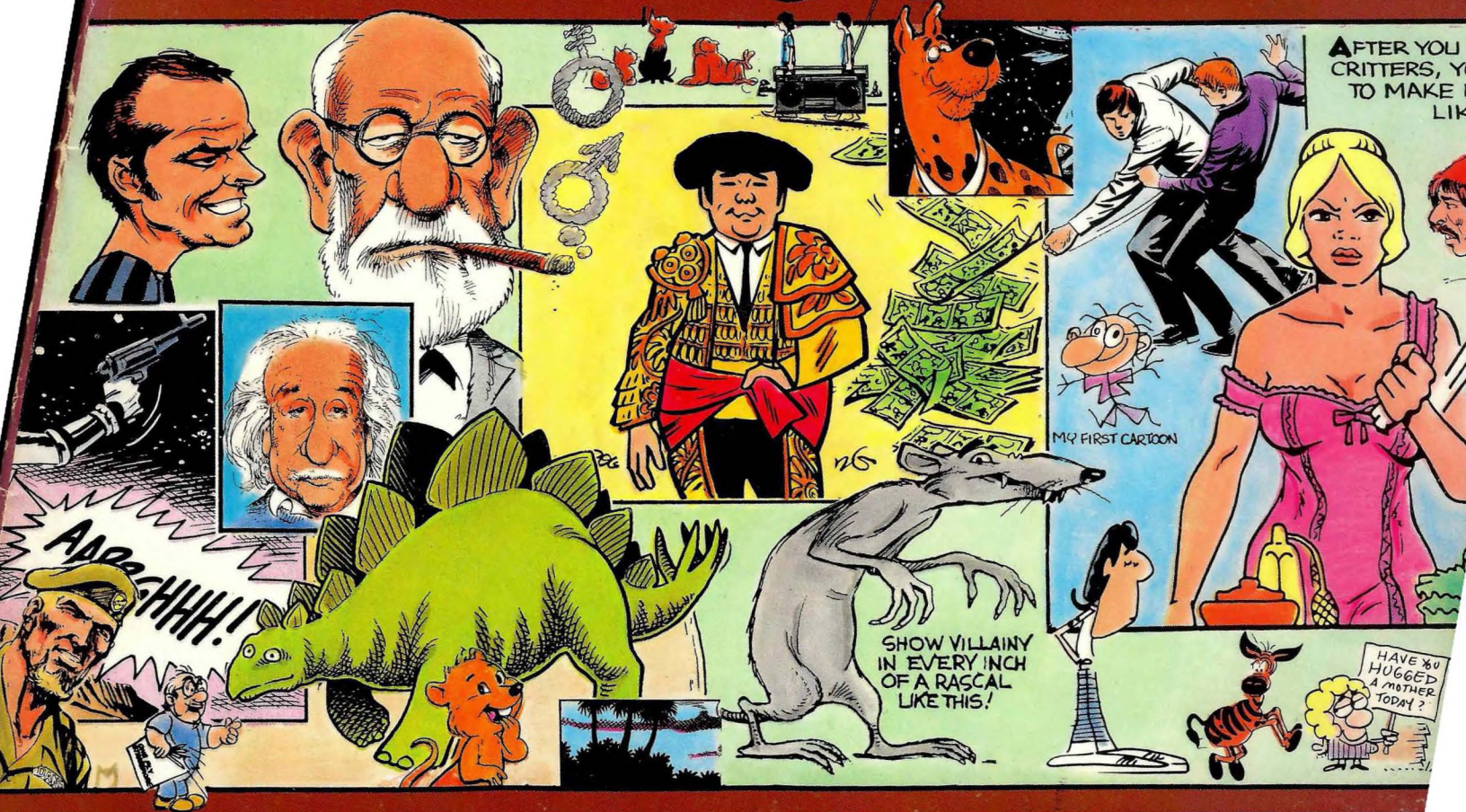
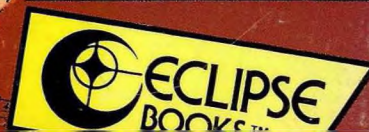


TIPS FROM TOP CARTOONISTS



ALCALA • APARO • ARAGONES • ARMSTRONG • ARR • ARRIOLA •
BERRY • BOYETTE • DOUGHERTY • DRUCKER • ELLEFSON •
GRAUE • GARCIA-LOPEZ • GRELL • HASEN • HAZELTON •
HUBENTHAL • KEANE • LAZARUS • LOCHER • MARDER •
MARRS • McCLOUD • MELENDEZ • MESSICK • NOFZIGER •
OKSNER • PARTCH • ROBBINS • ROCKWELL • SPIEGLE •
TURNER • WALKER • WILDEY • WOCH •



TIPS FROM TOP CARTOONISTS



ECLIPSE  BOOKS

TIPS FROM TOP CARTOONISTS

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Don "Arr" Christensen

Brad Johnson

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Dedicating a book to others is an easy gesture, but more appropriate here is an expression of appreciation to someone who helped beyond measure in bringing completion to this book project — my wife, Ivy Carol. Others who contributed enthusiasm and help are Shel Dorf and all of the prime movers of the San Diego Comic-Con, the biggest annual gathering of cartoon talent and fan interest in the U.S.A., perhaps the world. You may have seen this book's beginnings there.

Don "Arr" Christensen

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At some point in your study of the following pages, you may say, "Oh, but I'll never be able to draw like this!" But other pages will tell you, "Look! So-called drawing 'ability' is never the measure of a successful cartoonist. There is no scale of graphic quality. There is only the entertaining (there's the question) combination of ideas and pictures--of whatever sort--to please a substantial reader audience. That's the goal!"

That combination will always be the only valid test of whether or not you are a successful cartoonist. Recently--in fact, for many years now--the trend in newspaper comic strips has favored "poorly drawn" concepts that are nevertheless successful because of good writing. In underground comic books, both art quality and lack of it persist. So apparently every degree of drawing skill is able to achieve success with effort, application and luck. The degree of drawing skill that can be yours will count foremost toward your personal satisfaction and only secondly will be a necessary requirement to your cartooning success. As long as you put ideas and drawings together for an entertaining effect, you'll be regarded as a great cartoonist--by at least every one of your friends who has always wanted to know one.

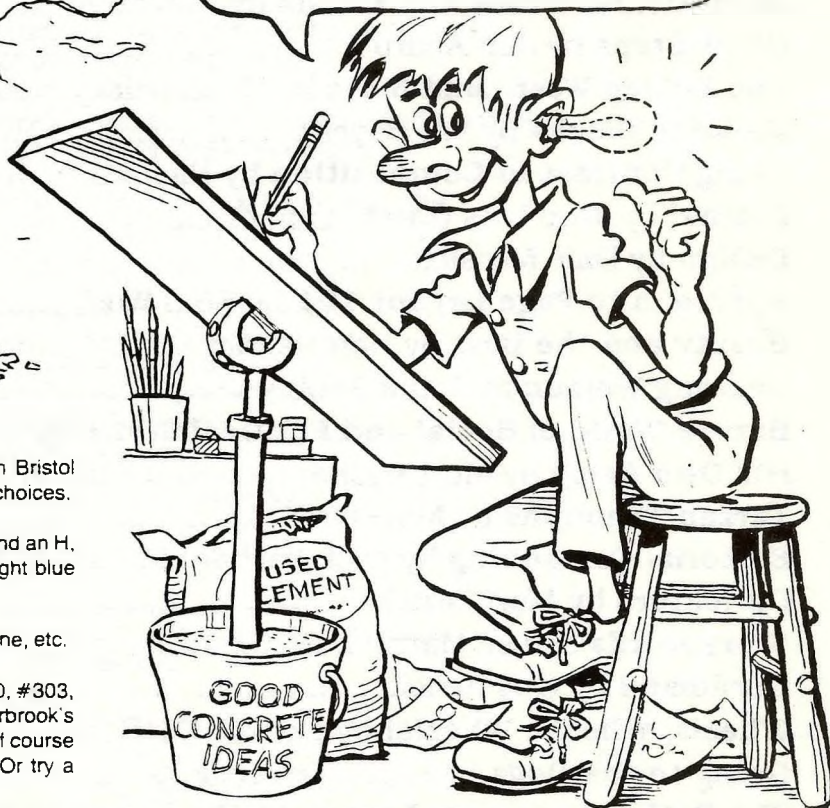
THE TOOLS OF A CARTOONIST



SUPPLIES:

- 1 Some sheets of 2 or 3-ply kid finish Strathmore or smooth Bristol board. But remember, in art supplies there are always many choices.
- 2 Any black, soft lead pencil--B or 2B--for practice sketching, and an H, 2H or 3H erasable hard lead for laying out cartoons. Or a light blue pencil which you won't have to erase.
- 3 Take your choice: Black waterproof Higgins ink, Pelikan, Arnone, etc.
- 4 Lots of possibilities in pens: You might try Gillott's #170, #290, #303, #404 or super-flexible #1290. Many cartoonists favor Esterbrook's #788. Another favorite is the Pelikan 120 fountain pen. And of course there are many Pentels,Markers and others you can use. Or try a Gillott #659 in a crow quill holder.
- 5 A #2 or #3 red sable brush, with a larger number for filling in.
- 6 A good, soft eraser (kneaded, art gum, Pink Pearl, etc.), a brass-edged ruler, some acrylic white, a triangle--and eventually a drawing board, T-square and pushpins or thumbtacks.

YOUR MOST IMPORTANT TOOL IS A **TURNED-ON HEAD**, BECAUSE FIRST OF ALL YOU HAVE TO **THINK** EVERY DRAWING!



- 7 You can have a lot of fun with color markers or water-color pencils. A slightly rough illustration board will likely be your best surface when working with these. No matter how wet you work, it will not ripple or let dyes spread beyond the edges that you intended. Tracing paper is another good item you might do well to add to your supplies. It will often be a help.

SYMBOLS

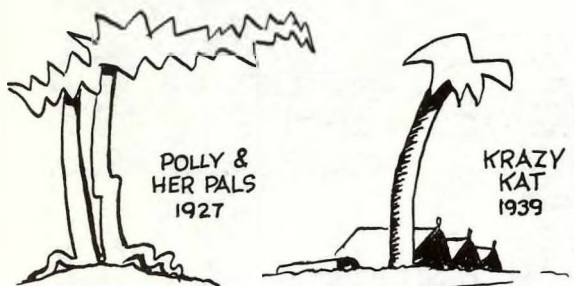
Cartooning is an art of symbols, as you will see in any look at cartoon art. Things in life simply do not really look like things many cartoonists draw, yet we accept these representations happily. As long as we get the picture, it's great. Certainly symbols save lots of work and look a lot funnier.



DON ARR (CHRISTENSEN)

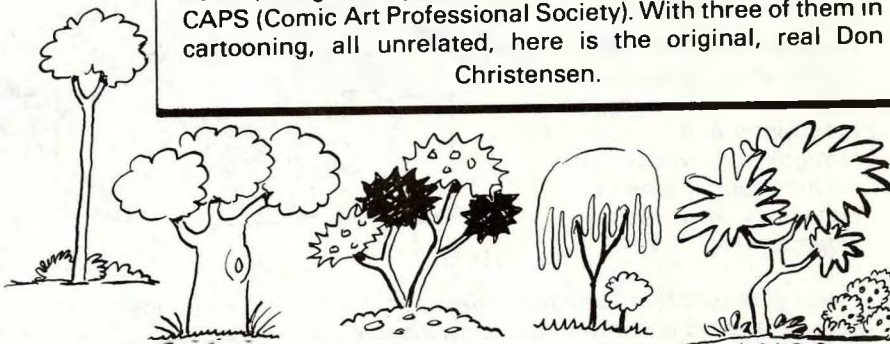
Long-ago stories and art in Goofy, Giggie, Barnyard and HaHa Comic books. Anonymous writing-decades with Dell and Gold Key Comics. Story and storyboard work for all animated cartoon studios.

Big Little Books for Whitman, radio drama and magazine fiction, magazine gag panels as Don Christy. President of CAPS (Comic Art Professional Society). With three of them in cartooning, all unrelated, here is the original, real Don Christensen.



LOOK!

ALL THESE ARE MERELY TREE SYMBOLS!
SO IS EVERY CARTOON WIND AND STORM!



SOME FAVORITE SYMBOLS!



SURPRISE



SLOW BURN



IDEA



NO CAT EVER LOOKED LIKE THIS!



OR MOUSE LIKE THIS!



AND CARTOONISTS ALWAYS MAKE NEATER HOLES THAN ANY MOUSE EVER DID.



LAKES AND OCEANS DON'T REALLY LOOK LIKE THIS.



IN CARTOONS, **EVERYTHING** IS A SYMBOL. SMOKE, NOSES, WHATEVER.



FLAMES



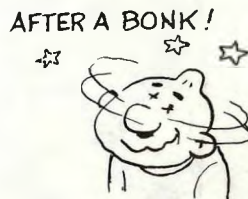
LOVE



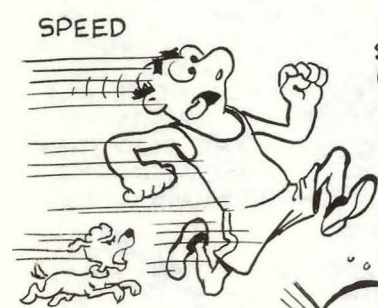
JEALOUSY



COLD



AFTER A BONK!



SPEED



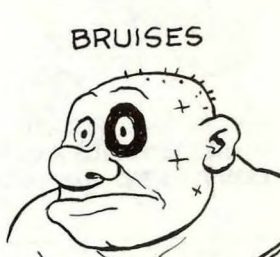
BEING SUPER GOOD



SOCK



PERSPIRING



BRUISES



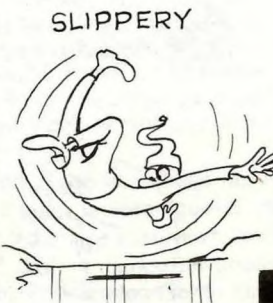
OWL

EXPLOSION

BOM



SNOW



SLIPPERY



STICKY

Don Arr

DRAW, PARDNER!

SERGIO ARAGONES

WITH SOME AMIGOS!

For me, "thinking funny" has to show in every costume. These should look funny and recognizable, yet contain no more detail than is necessary. Always know when to stop.



Many cartoonists caricature life by using extremely altered proportions, but my people are "normal" in relation to each other, with waists

in the middle and with arms and legs sized at a fair balance to other parts. Within these limits there is still plenty of opportunity for broad exaggeration.

THIS WAS DONE WITH A PELIKAN 120 FOUNTAIN PEN!



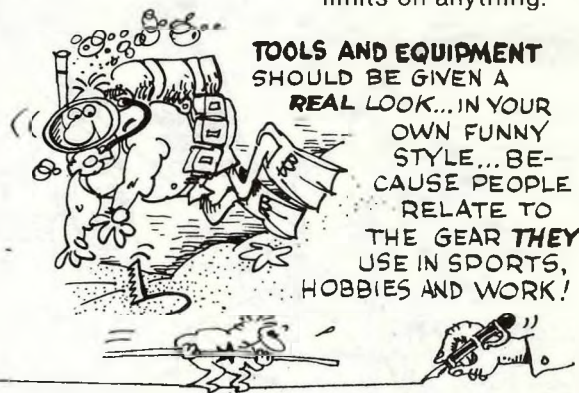
EVEN THOUGH LOOSELY DRAWN, ALL FIGURES MUST ACT IN THE "RIGHT WAY"



NOTICE THE KARATE FEELING IN CRUDE HANDS AND FEET! THEY DON'T NEED DETAILS!

Where I can I carry actions to an extreme. But otherwise, I guess I rely on attitude and the drawing of various parts to get the funny look. Funny noses, eyes and silly shapes will always be the mainstays of a cartoonist. So just make up your mind that there are no limits on anything.

TOOLS AND EQUIPMENT SHOULD BE GIVEN A REAL LOOK...IN YOUR OWN FUNNY STYLE...BECAUSE PEOPLE RELATE TO THE GEAR THEY USE IN SPORTS, HOBBIES AND WORK!



SERGIO ARAGONES: His cartoon accomplishments at this moment are eleven books; he's the illustrator of fourteen more. For many years featured in *Mad Magazine* and *DC Comics*, he is a five time winner of the National Cartoonists Society's Reuben Award, in various fields. As a cartoonist he has been a television performer and a world traveler, too.

Born, 1937, during the civil war agonies of Spain, his family was forced to emigrate, through several years in a French refugee camp, to Mexico eventually where he grew up as an always busy young cartoonist, at first drawing homework assignments for school-mates at five centavos apiece, then doing cartoons for school papers.



Sold his first magazine cartoon when only seventeen. His weekly page in Mexico's *Manana Magazine* ran for ten years. In 1962 he tackled New York City by bus with \$20 to live on. Cartoon sales to small magazines didn't fatten his funds enough so he switched to the big time and immediate success at *Mad Magazine*, where he has been ever since, as well as at *DC Comics* since 1967.

Many TV shows have used his drawings. He was on-screen in KNBC's *Speak Up America*, did all animation for long-running *Laugh-In* and was in the cast also. His busy pen at work, his travels have included every continent—even Antarctica.

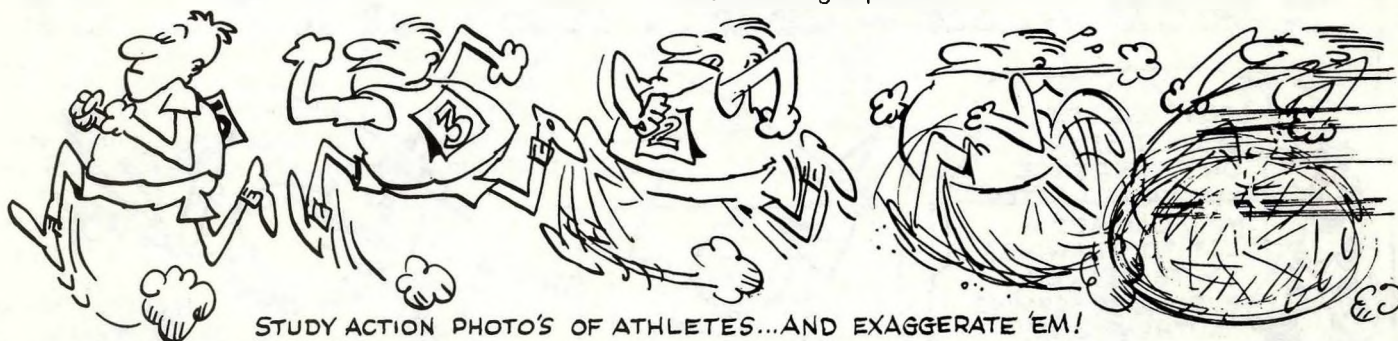
FOR CARTOONISTS, **NOTHING** IS MORE IMPORTANT THAN THE **RIGHT** EXPRESSION!

There's no limit to the exaggeration you can use in a broad, loose style. Your characters can and should use all the face they've got when reacting for you. Whether it's a laugh, gasp, snarl, take, or yawn and ponderous moment of regret, go with it big.



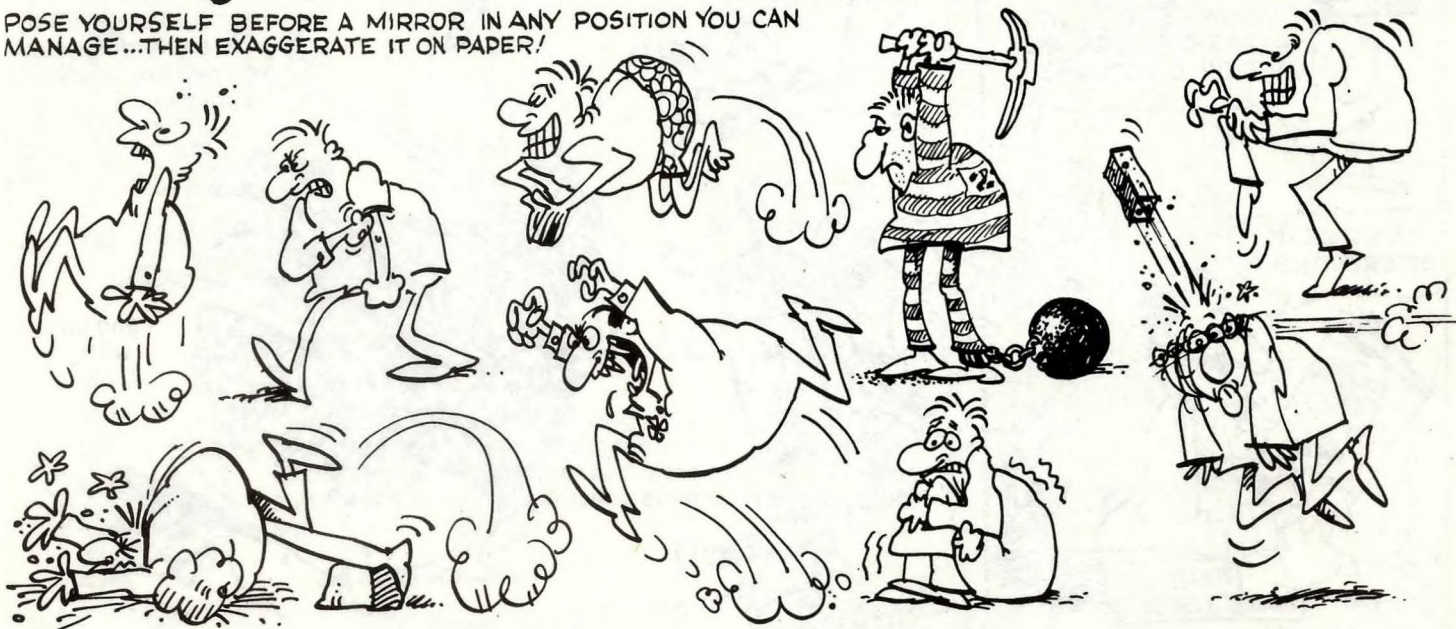
In drawing action, again there is no limit. Practice on a man jogging, then running faster and faster, each stage wilder and funnier. Don't worry about correct drawing of

hands, feet and other details. You can refine all of those later if you choose. In my view they are just not important. I figure who cares what an ear looks like as long as it's near the right place.



STUDY ACTION PHOTO'S OF ATHLETES...AND EXAGGERATE 'EM!

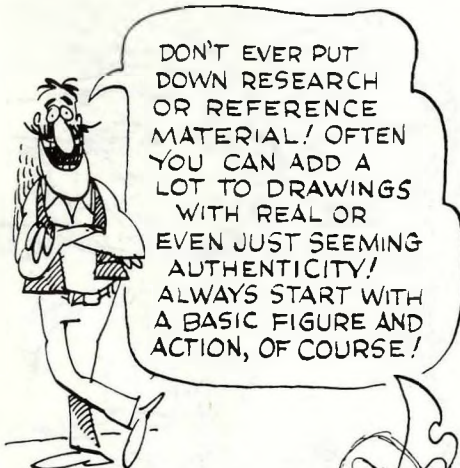
POSE YOURSELF BEFORE A MIRROR IN ANY POSITION YOU CAN MANAGE...THEN EXAGGERATE IT ON PAPER!



GAGGING

Every good gag cartoon contains a lot of thought that escapes the quick glance most of them get. You can't show it all, but it's got to be there. If you work the way I do, an idea you feel like running with will start you thinking first of the position, and size or volume of the principal characters in the gag. For instance, if you're showing an elephant, his bulk comes first and determines the size of other actors in the scene. It also influences the shape of the panel you'll use. There's no problem with one elephant, but with a string of jumbos like the one below, you've got no choice except a long, streamer space-probably like some of the *Mad* "marginals" I have doodled for years.

Always show the key points of a gag clearly, with no background clutter likely to slow down a quick reading and understanding of it.



DON'T EVER PUT DOWN RESEARCH OR REFERENCE MATERIAL! OFTEN YOU CAN ADD A LOT TO DRAWINGS WITH REAL OR EVEN JUST SEEMING AUTHENTICITY! ALWAYS START WITH A BASIC FIGURE AND ACTION, OF COURSE!



GR-R-R

Right now this is just an angry fella. He could stay merely mad and ordinary or you can check the books and--



--end up with THIS!



I GET MY BEST IDEAS SITTING IN A COFFEE HOUSE WATCHING THE PASSING CROWD.

Learning how to draw funny noses and exaggerated movements is the easiest part of being a cartoonist. Learning how to think funny ideas may be a bit harder. You may have clear goals: You want to make political or social comments, or just make people laugh. But you can't start drawing anything until you get a good idea. So here are some tips on how to get started.

VISUALIZE A COMMON SCENE WITH AN OFFBEAT COMPLICATION.

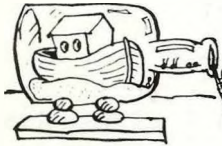
TWAN-N-66...



ADD IRONY TO A SITUATION.



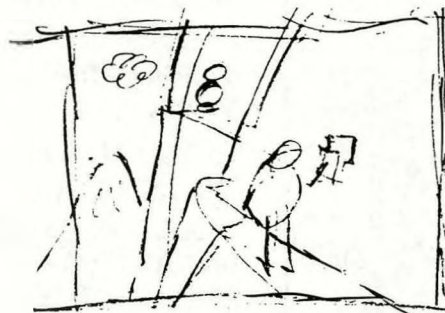
USE AN OBJECT FOR SOMETHING ELSE.



CHANGE THE USUAL VIEW OF SOMETHING TO A COMICALLY UNUSUAL ONE.

But now we have a possibility. The idea needs a man on a mountain trail, a swami seated by his mountain retreat above. Horizontal and vertical roughs at right show that a vertical shape is best — a narrowed vertical even better.

In the panels below, roughing-stages have been varied in size only to demonstrate scaling-up or scaling-down a panel by using a diagonal line across it. Cartoonists often draw larger than reproduction size—half again up or twice as large. This method keeps you always using a matching proportion.



NO FUNNY IDEAS? TRY A WRITER! THEY HAVE TO EAT TOO, Y'KNOW



I really believe that staying loose in your style will help you stay loose in your gags as well. It's like being a circus clown—much easier and more fun in a silly clown suit. That's what your drawing style will be—your clown suit.

So make it funny.

.. AND GOOD LUCK

MAD-LY ARAGON'S

STRIPPING



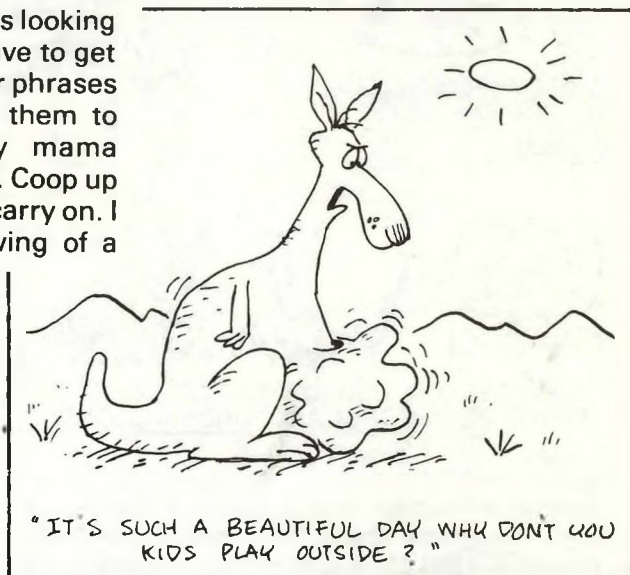
DON DOUGHERTY: Made first gag cartoon sales to big time mags while working as a vet's assistant in Hawaii. His panels have appeared in Saturday Review — Boys Life — King Features — Saturday Evening Post — New Woman — Rotarian — National Enquirer — Future Life — Campus Life — Medical Economics — trade journals. On mainland now — is also a Hanna-Barbera gag man.



MY FIRST CARTOON



I figure, a reader spends only a few seconds looking at a cartoon panel, so we gag cartoonists have to get across our ideas quickly and clearly. Familiar phrases will often score big for you if you attach them to ridiculously comparable situations. My mama kangaroo is probably a good example of this. Coop up kids inside and everybody knows how they carry on. I don't worry about making a realistic drawing of a kangaroo. If I could and did, I'm sure it wouldn't look funny.

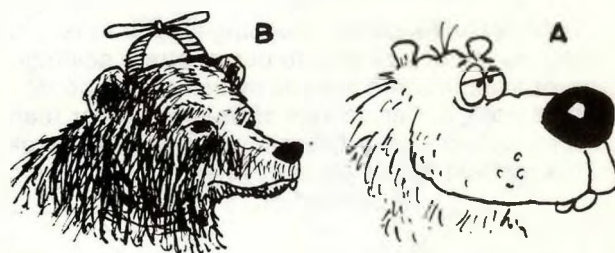


"IT'S SUCH A BEAUTIFUL DAY WHY DON'T YOU KIDS PLAY OUTSIDE?"



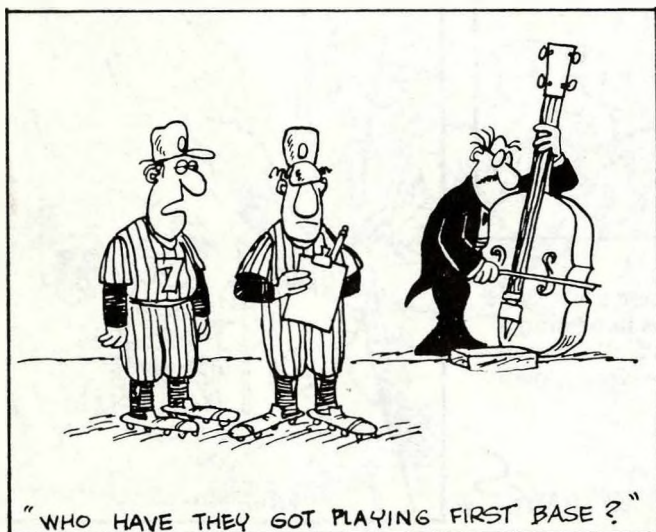
I LIKE TO KEEP MY STYLE LIGHT. IT SUITS ME TO WORK IN THAT WAY.

TO DRAW IN A REALISTIC STYLE WOULD APPEAR UNNATURAL AND A LOT LESS FUNNY.

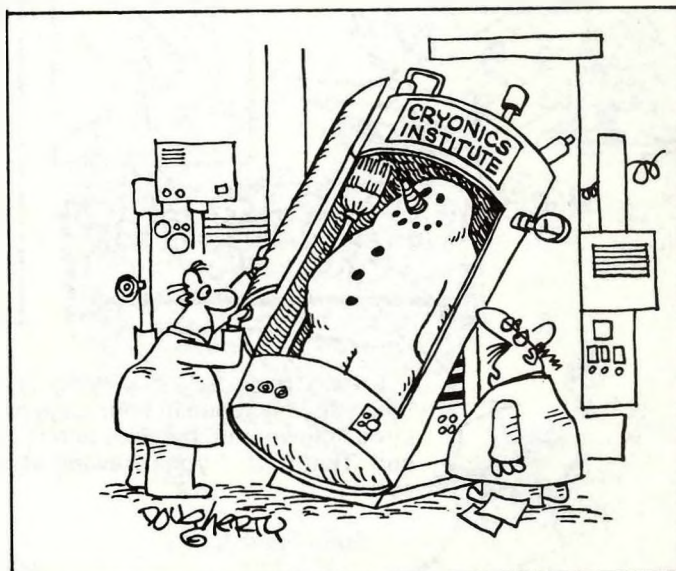


ON THE LEFT IS A 'REALISTIC' BEAR. ON THE RIGHT A IS A WHIMSICAL BEAR. IS THERE ANY QUESTION AS TO WHICH IS FUNNIEST.

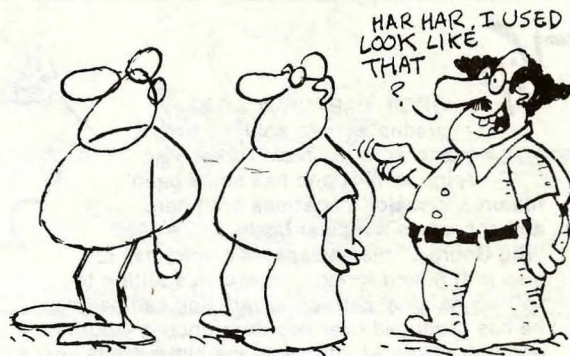
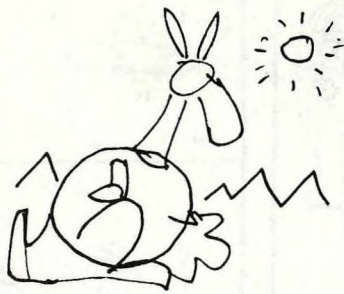
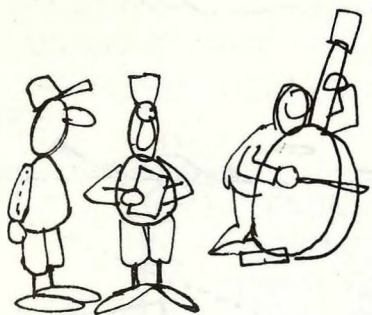
We read cartoons just as we read words, from left to right, so think that way in staging your panels. Plan the thought sequence of your gag and stage it so the reader is sure to get it that way, — as in the examples below. Here, too, you will notice that while my people seem crudely done, that way they look funny. So your style can also be crude. Just stage things well.



"WHO HAVE THEY GOT PLAYING FIRST BASE?"



"OH, DEAR. SOMETHING'S GONE TERRIBLY WRONG!"



BLOCKING IN: Okay! So now you've got a good idea? Start your drawing with light construction lines and simple shapes. Then, when you feel you've got it right, you can build on this foundation — adding details, expressions, costumes and textures. But stay funny!

For me, drawing funny means mostly just "not drawing much." For instance, below, look how the added detail of "good drawing" seems to lessen the simple, funny look which I like — and you may favor too. In my style, there'll always be less drawing, fortunately. Because it's the overall gag that you get paid for.

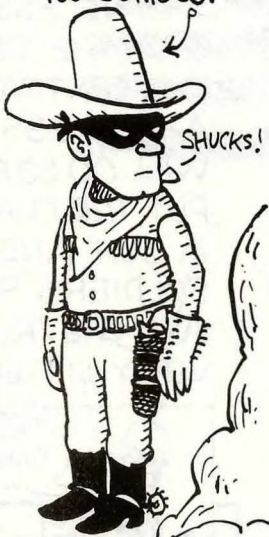
EVERY CARTOONIST HAS THEIR OWN STYLE EVENTUALLY. THE MORE YOU DRAW THE MORE YOU CHANGE. YOU'LL SOON NOTICE A TRANSFORMATION AS TIME PASSES.



THIS FUNNY LOOKING GUY FITS IN WITH THE WHOLE STYLE OF THE IDEA.



THIS GUY'S MUCH TOO SERIOUS.



GET IDEAS...

DRAW THEM...



...DO SOME MORE

...AND THEN



To submit your stuff, simply note the type of humor used in particular magazines and rough out some gags for them. You can do these in pencil if you choose, but I do mine in ink, as finished as they'll ever get. There is value in this when you're new to editors,

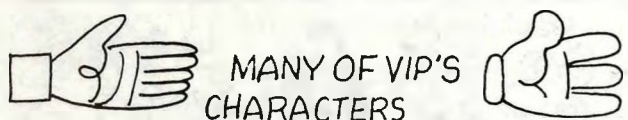
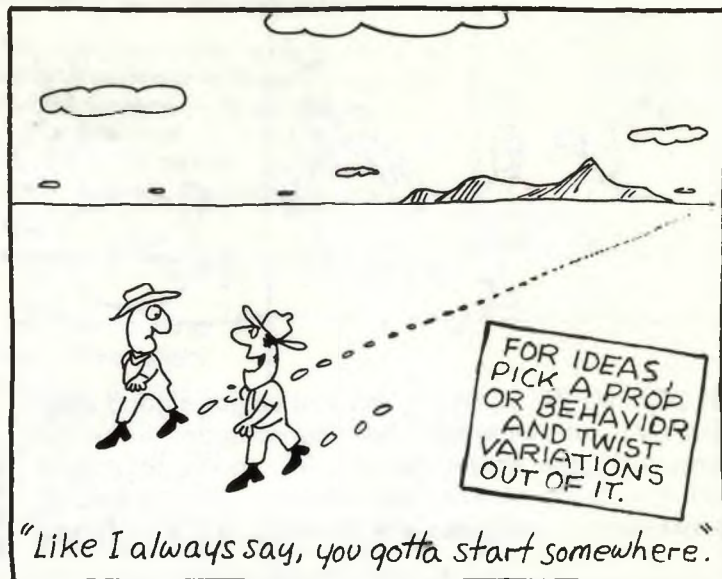
because they can see exactly what the final result will be. You may have to wait a few weeks for responses, so keep a continuing flow of gags in the mail to many magazines, and when roughs come back rejected, send them out again to score.

FREELANCING

Vip

VIRGIL PARTCH is a Disney "graduate" who sold his first cartoon to the New Yorker Magazine in 1941 and has since been featured in major magazines both here and abroad on a regular basis. Since 1960, "Big George," his newspaper comic, has run also in U.S. and foreign papers. In addition to various national cartoon advertising campaigns, he has produced over two dozen books—both hard and soft cover. All of this keeps him happily near blue Pacific shores and within easy distance of his favorite leisure spots.

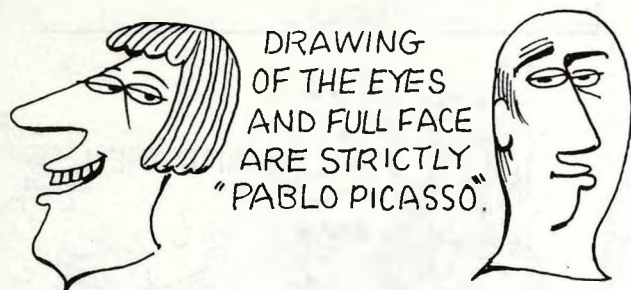
In his Tips From Vip that follow, perhaps modesty impelled him to write as if viewed by someone else, The Watcher maybe, or that neighbor who is always peering over his backyard fence, or through the knothole...



HAVE MORE THAN THE NORMAL NUMBER OF FINGERS. HE DOES THIS TO MAKE UP FOR HIS YEARS AT DISNEY'S WHERE ONE THUMB AND THREE FINGERS WERE THE RULE.

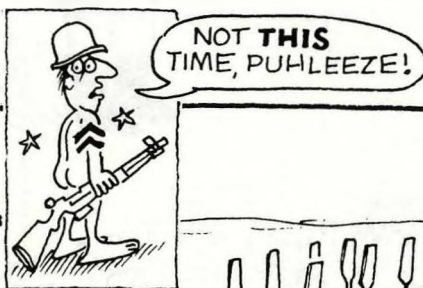
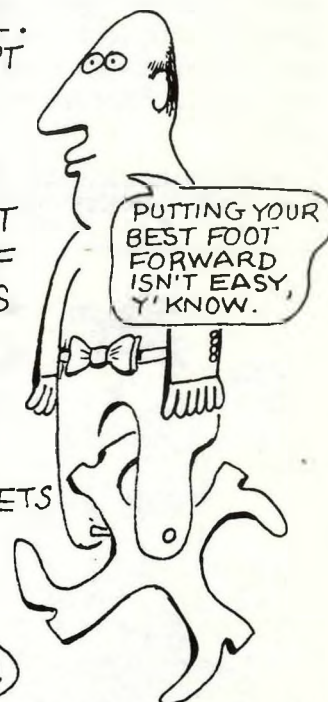


VIP'S PROFILES ARE A TAKE-OFF OF THE GIANT CARVED HEADS OF EASTER ISLAND.



PARTCH BELIEVES THAT THE CARTOON SHOULD SERVE AS MORE THAN JUST AN ILLUSTRATION FOR A CAPTION HE TRIES TO DEVELOP A DRAWING THAT SMACKS OF THE ILLOGICAL

PARTCH AVOIDS DETAIL. BACKGROUNDS ARE KEPT AS UNCLUTTERED AS POSSIBLE. HE PUTS IN ONLY THE PROPS WHICH ARE NECESSARY TO PUT OVER THE IDEA. ERGO, IF THE CENTRAL FIGURE IS A BUSINESSMAN, VIP WILL GO SO FAR AS TO PUT THE CHARACTER IN A SUIT AND NECKTIE. SOLDIERS RATE HELMETS AND CHEVRONS, AND VERY LITTLE ELSE.



JUST "TRACKS" CAN KEEP YOU GOING FOR DAYS.

THE GREATEST THING
TO HAPPEN TO PARTCH
WAS BEING SACKED BY
DISNEY.

THREE CHEERS
FOR THE LIFE OF
A FREELANCER!

ANIMATION IS
GREAT, BUT IT
CAN'T BEAT BEING
YOUR OWN BOSS.

"A freelancer can live anywhere he wishes."

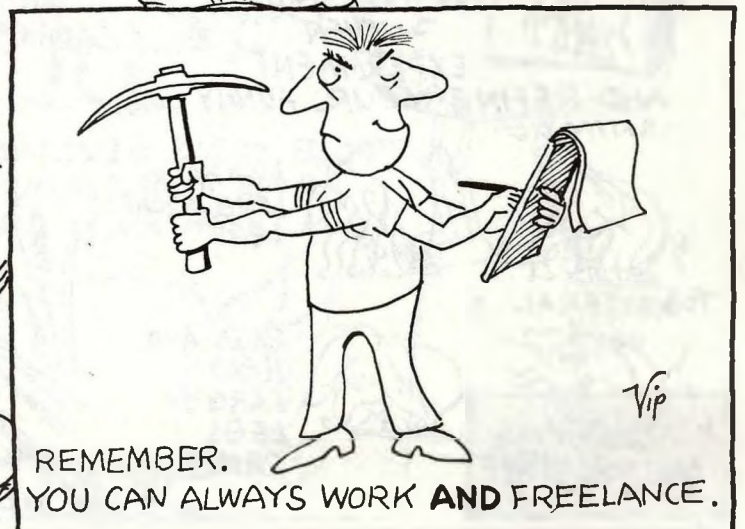
IT PAYS TO
BEAT YOUR OWN
DRUM. AN ARTIST
CAN RUN ADS IN
ADVERTISING TRADE...

FOR ONE WHO IS
FREELANCING, THE WORK
SCHEDULE IS OF GREAT
IMPORTANCE. PARTCH GETS
UP AT FIVE EVERY DAY,
SEVEN...

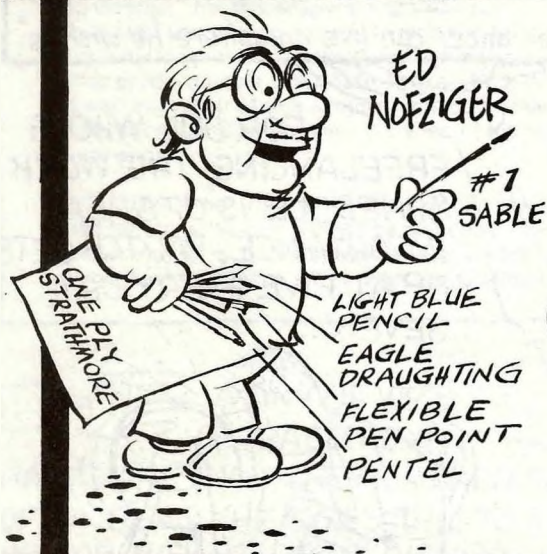


...DAYS A WEEK AND WORKS
TO NOON. IF THERE'S
EXTRA WORK, HE WILL
PUT IN THE AFTERNOON
TOO. FOR HIS NEWSPAPER
FEATURE, HE DOES TWO
PANELS A DAY, A SUNDAY
PAGE EVERY SIX DAYS, AND
IS NOW TWO YEARS AHEAD
OF HIS DEADLINE.

...JOURNALS OR CAN USE THE
SERVICES OF A GOOD AGENT.
ADVERTISING CAMPAIGNS
PAY QUITE HANDSOMELY.

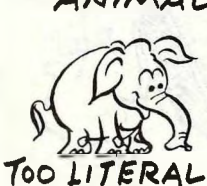


E-NOF TIPS ON DRAWING ANIMALS FUNNY



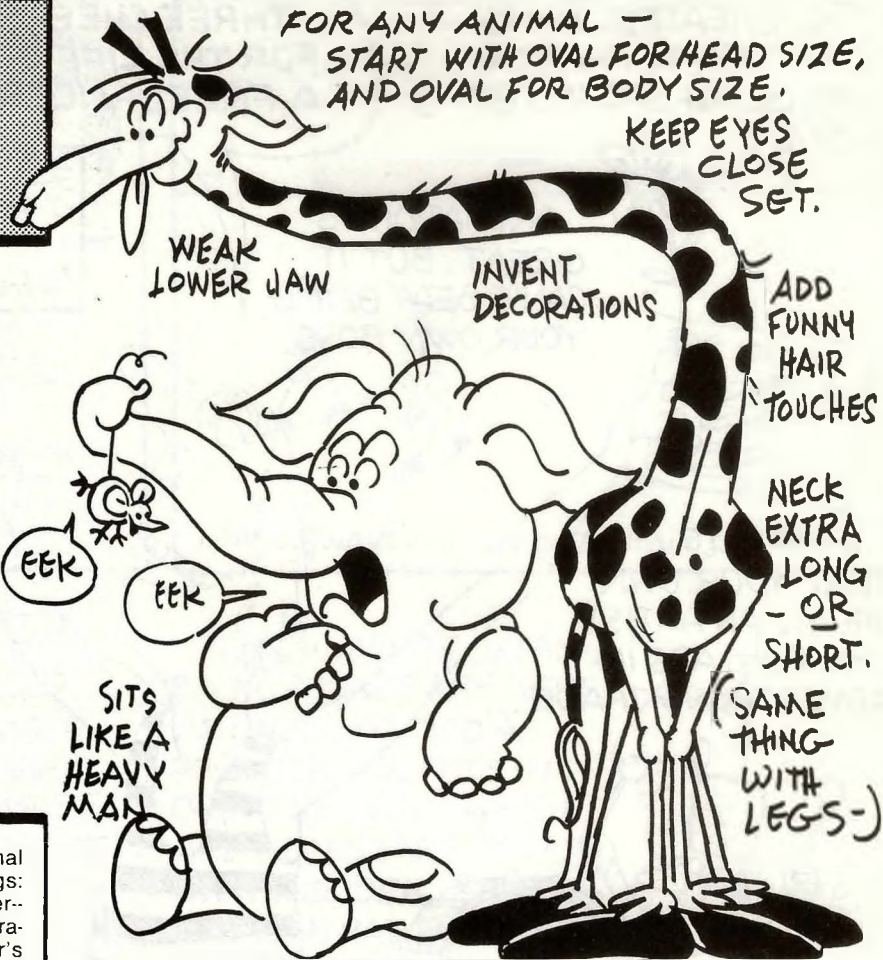
Since 1936, free-lancing Noziger's funny animal cartoons have appeared in a broad spread of mags: The Saturday Evening Post-Colliers-New Yorker-This Week, etc. Also in book and magazine illustrations, national advertising and Walter Foster's "Animals Are For Fun" plus comic strips with such names as "Animal Antics"-"Animalogic" and "Buenos Dias". For animated cartoons, he introduced Mother Magoo while in the Mister Magoo story department at UPA. He worked on many a series at Hanna-Barbera and at Walt Disney. He has also written and story-boarded volumes of comic book stories for that studio's European distribution.

BEFORE YOU CARICATURE, KNOW YOUR ANIMAL. USE YOUR BOOKS, OR MORGUE. - THEN EXPERIMENT AND REFINE YOUR FUNNY ANIMAL.



HIGH BACK-LONG FRONT LEGS

EARS AND HEAD LARGE-LEGS SHORT



LITTLE THINGS MEAN A LOT.

BIRDS GET HUMAN BODY ACTION



OVER BITE BEAK



FROGS ARE FUNNY PEOPLE



FROG HAIR



VARIETY IS THE GAME!

I NEVER MET AN ANIMAL I DIDN'T LIKE!

EXAGGERATE HAIR STYLES

CLOSE SET EYES

HUMAN KNEE ACTION

THIS IS FUNNY

THIS IS CORRECT, BUT NOT SO FUNNY

I have spent years in zoos, museums and in books observing real animals in order to keep my comic animals within an accurate framework. Even though most of my drawings hang on a couple of ovals, a cat comes out a cat and not an elephant. Working over a lightboard helps me simplify an animal form and build in exaggeration while at the same time refining a comic expression and feeling of movement.

My preliminary sketch is usually done with a light blue pencil. Then I ink with a #1 sable brush or a flexible pen point--or maybe a fine Pentel--depending on my mood and the ultimate use of the drawing.

The secret of drawing funny animals lies in exaggerated forms closely imitating human body actions and appropriate facial expressions.

However, I only give animals clothing when working in animation.

CAT ACTION CAN BE USED FOR OTHER ANIMALS

THICKER IN THE REAR

FINE POINT FLEXIBLE PEN

YOUR OWN CAT IS A COMIC MODEL

TURTLES NEED BIG HEADS FOR EXPRESSION

- AND TURTLE HAIR.

#1 SABLE

LET'S STAY LOOSE!

EXAGGERATE MUZZLE AND EARS.

VARIETY IS THE GAME! BUT...

I LIKE TO GIVE PET OWNERS AND PETS A LOOK-ALIKE. ADDS TO VISUAL HUMOR.

FINE PENTEL

EMPHASIZE BULKY BODY ANIMALS WITH EXTRA SKINNY, OR SHORT LEGS!

FLEXIBLE PEN

ED NOFZIGER (E. NOF)

PLANNING AND "TIMING"

MELL LAZARUS

Has been writing and drawing MOMMA since 1970, MISS PEACH since 1957. He was born and raised in New York City, moved to Los Angeles in 1975. He has three daughters, and at this writing two and a half sons-in-law, two-ninths of a grandchild 'n zero wives. Besides doing the comic strips, Mell has written a novel, three off-off Broadway plays, five television shows, and a juvenile book. In his spare time he is trying to computerize his life.

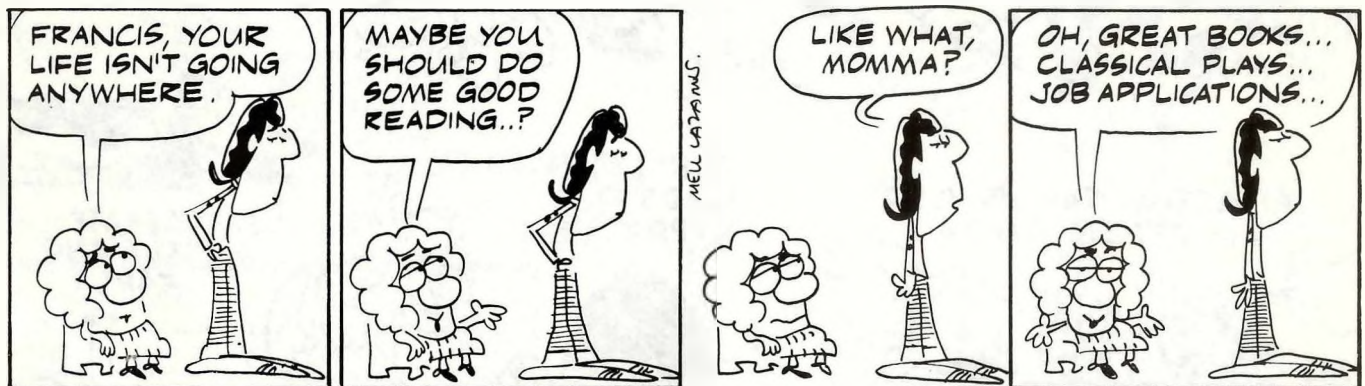


In my strips, I use a "stagey" look, in which everything is presented at eye-level, rather than the more variegated, cinematic look. Each panel is usually a full-figure, medium shot. I think that a comic strip is read rather than looked at, so—with the tiny spaces allowed us—the art should be as simple as possible.

Getting ideas for gags is easy. It's making them work that's hard. Sometimes I will draw a strip, completely, only to find it just doesn't "play" the way it did in my mind. Sometimes it's a matter of re-staging it; other times I might try to upgrade it so that it's not so obvious; still other times I will try downgrading something that's too subtle to a more obvious level. When all else fails, I scrap it.

Momma

By Mell Lazarus



Momma was created as a colossal force-- a tower of concern and demands-- so I felt that her shortened stature would serve to mitigate this. I hoped that by keeping her knee-high to the kids she's trying to boss around she would come off as less tyrannical.

Momma is always trying to upgrade Francis, intellectually. However, in her heart of hearts she realizes it's a lost cause, so she very quickly discards the esoteric for the mundane. That's the primary point to this particular strip. The secondary point? It's just another in a long series of "get a job" gags.

A lead character with a strong, well-established presence can be left off-stage on occasion; she's always there in spirit, as in the strip at the right.

Generally, the idea is to make a point as quickly as possible, but your sense of staging should tell you when you will need to slow things down a bit-- to throw in a beat or two for suspense and timing.



"Safe to say" is a contrived line, I'll admit, but this was one of those gags that needed a slight contrivance, to set up Marylou's rather "jokey" punchline.



This gag needed at least six panels in order to keep Francis in the frying pan as long as possible, and to show how hard Momma worked to elicit a "reason" from him.

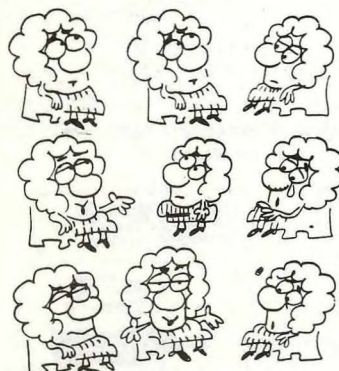




To a mother, no news is always bad news. Even negative contact by her children proves to her that they know she's still alive.



I tend to try for fairly sophisticated gags, but there's always room for a touch of farce when your characters look as silly as mine. In the strip below, the action is ridiculous but, I hope, believable.



Entrapment of Francis-- either by Momma, directly, or by himself-- is an ongoing theme in the strip. In this gag, he tries, innocently, to get Momma on his side by castigating himself; when, indeed, it appears that she is about to defend him, she personally administers the coup de grace.

In Momma, I try to make my gags true, interesting and, finally, funny.



I ink with a Pilot fineliner, a small felt-tipped pen. Even my lettering is done with the Pilot; it breaks down into a nice thick and thin, almost like a very tiny brush. I try to keep the lettering reasonably good

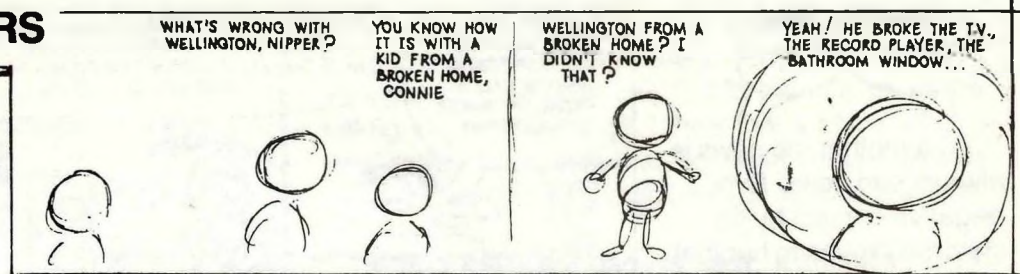
while avoiding a precise, textbook style. The smoother side of a 2-ply kid finish bristol gives me a little tooth, but I don't have to fight the paper.

KIDS OF ALL COLORS



Began free-lancing cartoons to magazines while working as a police clerk in Oakland, Cal. where he was born and still lives. The Lew Little Syndicate took his "WEE PALS" in 1965, but now it is being distributed by Field Enterprises, Inc.

His Pals made their TV debut in "Kid Power," a Saturday morning animated series. On KGO-TV, San Francisco, he hosted "Wee Pals On The Go," also for the junior set. He lectures regularly for various groups, in schools and colleges throughout the country. Many "Wee Pals" titles have been published by Signet, Troubadour Press, Judson, etc. Was host-narrator for an H.E.W. film, "Health Careers," directed toward minority youth; scripted "Who do You Think Should Belong To The Club," an affirmative action film sponsored by Kaiser Industries and produced by Bosustow Productions; even co-authored a "Wee Pals" musical, performed by San Diego School of Performing Arts.



STEP ONE Using Grafix paper (pattern #32D), each strip sized for one-half reduction, dialogue is penciled with rough placement of characters, using a 3B pencil. Then dialogue is inked.



TWO: Faces, hands--and other critical areas-- are inked with a crowquill pen. Note: I usually work on two strips at a time and cut them apart when finished.



THREE: Bodies are completed with an Osmiroid pen. Lighter areas--such as pattern on shirt, turtle-neck top, creases in clothing-- are done with crowquill pen. Then, pencil lines are erased.



STYLE SETS YOUR BACKGROUNDS



FOUR: Solids are blacked in with a 'sable' brush and hair is completed with a crowquill pen. Minimum of background is added, and inked. Finally, shading which is already in the paper is caused to appear by painting on Grafix solution with a clean brush.

A great thing about kids is the way you can depend on them all to act pretty much the same at similar ages and in similar situations, regardless of where they come from or what color they might happen to be. And that's still my theme in "Wee Pals," that kids are all unmindful of any differences except those that involve just being kids. All of them share childhood So why not start with drawing various types and personalities.

EXPRESSIONS: There are endless combinations to fill your doodling time.

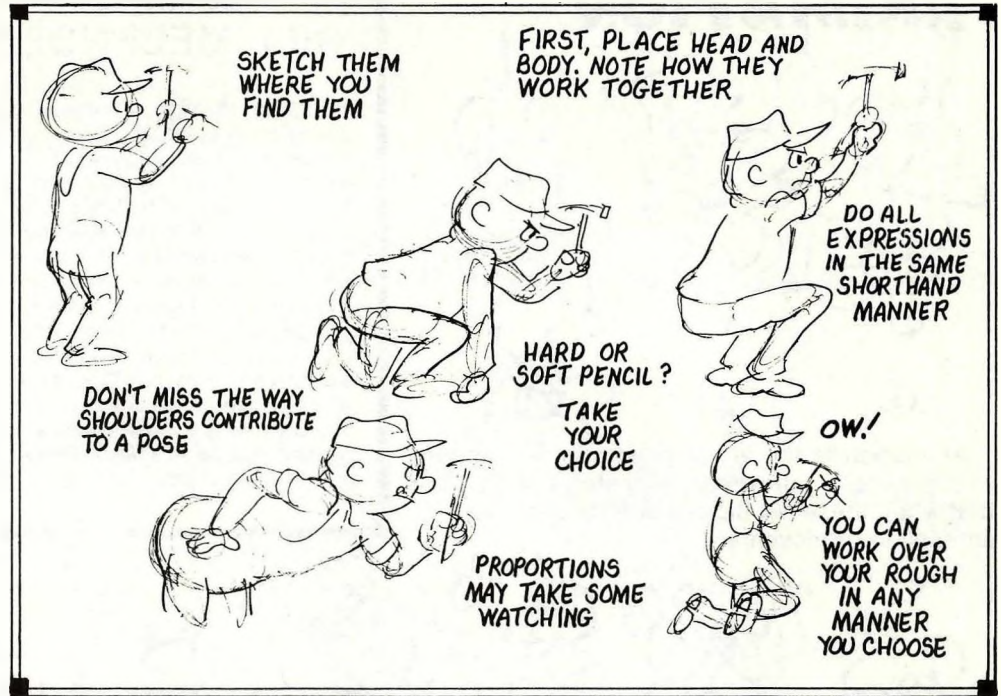


BODY LANGUAGE

KIDS ARE FULL OF IT! USE YOUR SKETCH PAD A LOT TO GET A FEEL FOR HOW THEIR BODIES ALL TALK THE SAME BUSY LANGUAGE

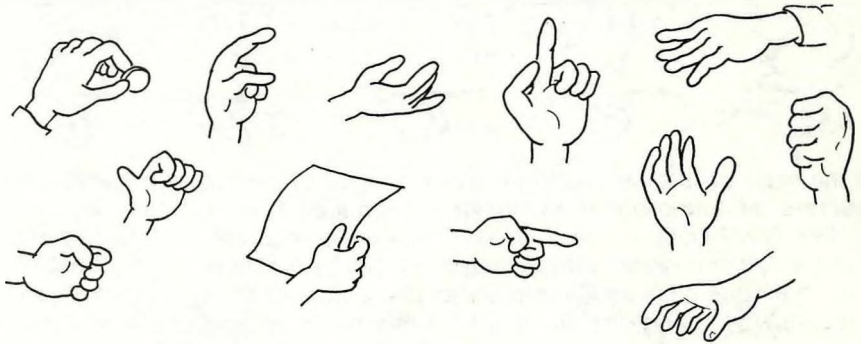


BUT DON'T FORGET - ADULTS MAKE GOOD MODELS, TOO.



HANDS: They're tricky, but you can't avoid them. If you maintain basic forms and proportions, however, you can get by with very simple versions.

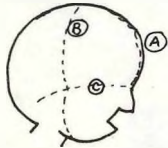
HEAD: Learning the basic form is of course a first requirement, no matter how simply you choose to draw. In my figures, there may not seem to be much anatomy, but still that basic structure is always there.



A BALL AND OVAL: IMAGINARY LINES "A" "B" AND "C" ARE SIMPLY LOCATORS



EAR HANGS ON "B" NOSE ON "A" AND EYE JUST ABOVE ON HORIZONTAL "C."



WHEN HEAD TURNS, SO DO LINES "A" AND "B"—LIKE STRIPES ON BALL.



EVERY TURN, LIFT OR ROLL OF THE HEAD CHANGES PLACEMENT OF THE IMAGINARY LOCATOR LINES. WHICH MUST ALWAYS CURVE AROUND THE ROUNDED HEAD FORM.



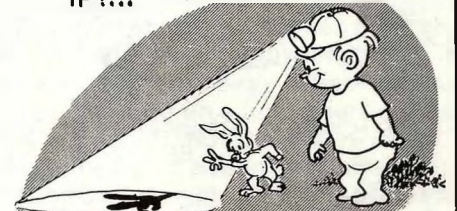
SOON YOU WON'T NEED GUIDELINES, BUT WILL ALWAYS VISUALIZE THEM.

Having crudeness built into your style will often excuse a lot. When you are drawing hands, you won't ever be far from two willing models, fortunately. If you can't get the right view of either hand when you need it, try using your mirror again. If you can draw hands, you're well on your way, because they are far from the easiest thing to do. Studying your own hands in various positions will always be your best step forward.

IDEAS: For these, all you can do is try to think funny, that is, always off-beat. Just get your head into the "what if?" habit, always going on to consider goofy alternatives, complications and combinations. Then try to go one silly step further.

WHAT IF?...

...a kid had a miner's cap on a cub scout hike?



WHAT IF?...

...a little girl had a very big dog?



...a boy had his head in a bucket?



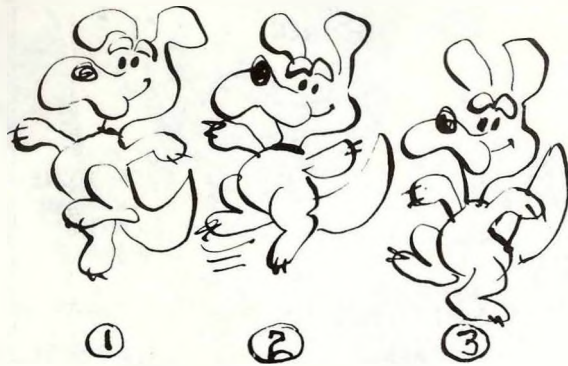
WHAT IF?...

...there was dirt behind his ears



YOU GET THE IDEA, JUST TRY TO THINK OF FUNNY TWISTS.

ANIMATION

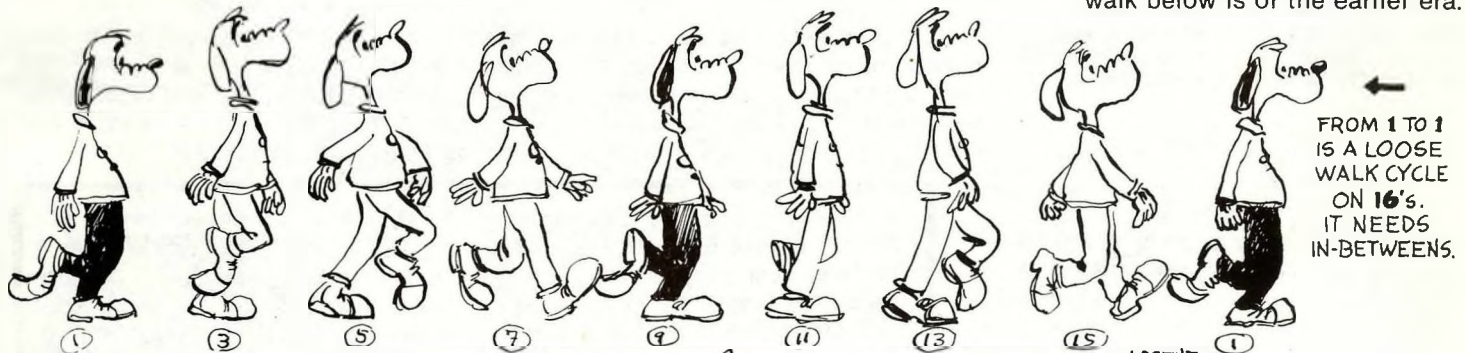


Animation is the art of illustrating an action with a series of drawings, one atop another, so that when these are flipped or projected there is an illusion of movement.



In the early days of animation the effort always to move characters as humorously as possible produced unique gaits like Olive Oyl's rubbery walk. These were relatively simple yet **full** animation. Which meant the animators were "acting out" business as elaborately as characters or their talents allowed, using one drawing for every frame of film,

generally. Full animation was at its peak in the Disney output of the "Pinocchio", "Bambi" and "Fantasia" era in the late 30's and early 40's. I think those pictures contained the very best of "full" animation, lots of good drawing and in-depth movement. Only when the stages of an action were close together could a drawing be held for two frames. The walk below is of the earlier era.

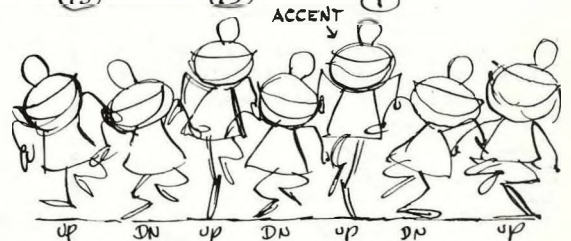


FROM 1 TO 11 IS A LOOSE WALK CYCLE ON 16's. IT NEEDS IN-BETWEENS.

NOTE HOW TOE TRAILS, THEN FLIPS UP AT END OF STEP.



HERE ON 16's, THIS OLD-FASHIONED DRAMATIC TURN CAN ALSO USE IN-BETWEENS.



Thumbnail a dance routine first so you will have something to refer to when you do your actual animation. Remember, in-betweens won't be evenly spaced. They're close for slow and apart for faster action, in or out of extremes.

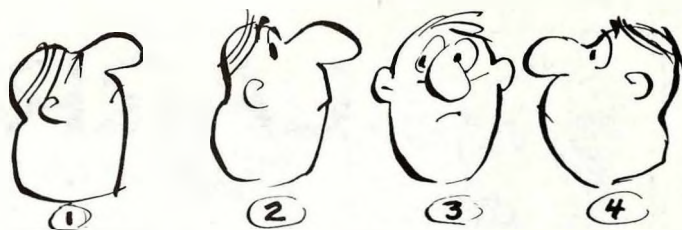
BILL MELENDEZ

Born Nov. 15, 1916 in Sonora, Mexico, Jose Cuauhtemoc (Bill) Melendez was educated in public schools of Douglas, Arizona and Los Angeles. Walt Disney studios hired him in 1938 and he has been in film production ever since, producing and directing hundreds of TV commercials, and animating a whole career of specials, such as the half hour "Peanuts" shows, which have had the longest life of any series on TV.

His London studio produces features, specials and commercials for European clients, but Bill's home base is Los Angeles. He is married and has two grown sons. He has served on the faculty of the Univ. of So. Calif. in the Cinema Arts Dept. and other affiliations include the Motion Picture Academy, Delta Kappa Alpha Honorary Cinema Fraternity and the National Cartoonists Society.



During the early 40's we experimented with "stylized animation" to fit then-current drawing trends, as popularized by Steinberg, Searle, Francoise and others. Their drawings were flat, so we thought, let's try animating them that way. Instead of using traditional human movements, around, about and in depth, we tried flat characters in flat, across-the-screen actions, using as few drawings as possible. It worked! Today the very existence of kids' cartoon shows on TV depends on this "limited animation"--often also called "cheap animation" and other bad words.

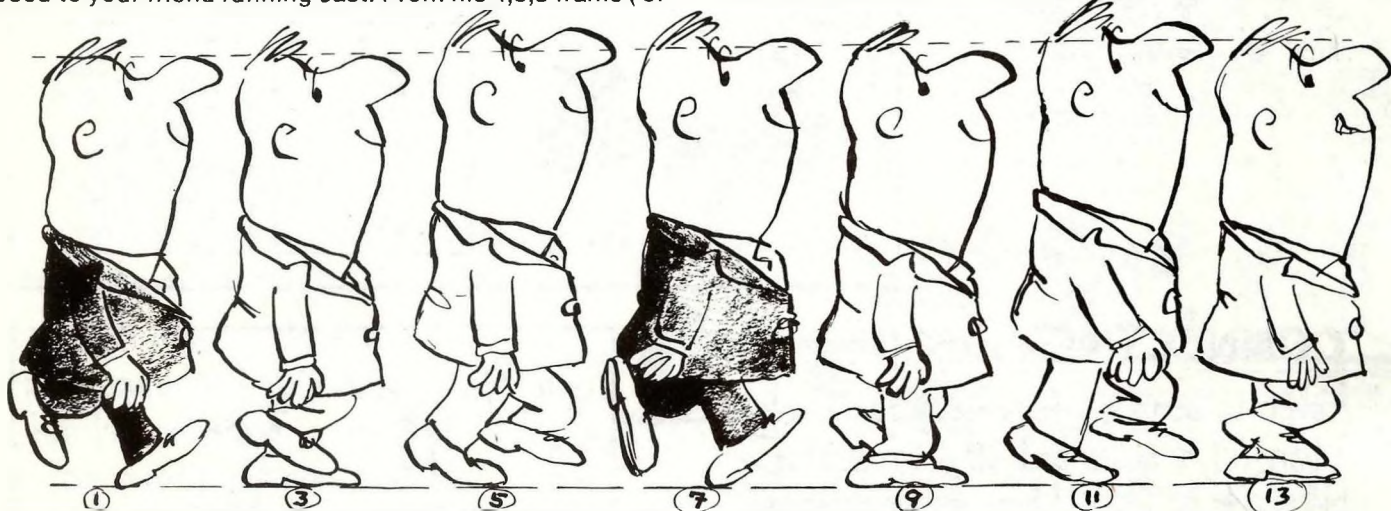


HERE'S HOW SIMPLY STYLIZED A TURN CAN BE:
FROM 1 TO 4--ZAP--WITH BUT TWO IN-BETWEENS.



Here's a simple stylized bit you can try. If you do not have an animation disk or even just a peg-board, fasten "flippable" sheets of paper to your board with two thumb-tacks at the top. Remember, in the final shooting, it's the speed that the background is moved west which gives the speed to your friend running east. From his 4, 6, 8 frame (or

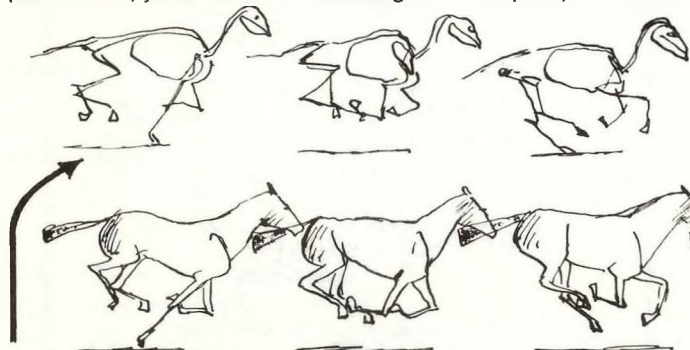
whatever) hold #1, he explodes into action #2, then #3 (an in-between) to #4 and #5, which is a repeat cycle run of two drawings exposed on 2's, of course. (Each drawing exposed for two frames of film.) If you figure on a held B.G the next drawings zip him out.



Again shooting on 2's, here's a simple six-drawing walk cycle you can try. It needs only in-betweens to make it slower on 12's. Just in case you don't know in-betweening procedure, your sheet for drawing #2 is atop #3, with #1 on

the bottom. Then as you draw #2, your other hand flips a look at #1, then #2, then #3, as quickly as you can manage. With practice, the action will flow smoothly and show if your lines and forms are moving properly, wherever you have them in drawing #2. Working on a light board isn't a must, except on close, slow stuff. But it's always easier.

To learn to animate, go heavy on action analysis. Study the mechanics of motion and weight. Knowing anatomy and skeletal structure is important too.



IT IS THE INSIDE "MACHINERY" AT WORK THAT GIVES PROPER ACTION AND FORM TO THE
OUTSIDE LOOK OF ANY FIGURE...ESPECIALLY WHEN IT'S A DYNAMIC ACTION!



LARRY MARDER

CREATOR OF TALES OF THE BEANWORLD!

Born in Chicago, IL in 1951. Educated at Hartford Art School, BFA, 1973. Since 1977 he's been an art director in the advertising business. Larry resides in Chicago with his wife, Cory and their two cats: King Richard and Augie Dog. He collects American Indian art and artifacts.

FINDING AN IDEA:

I jot and scribble "idea" notes all the time. Any ideas that aren't concerned with the issue-in-progress are filed for future use!

My best ideas arrive when I'm not looking for them. Usually when I'm walking or during business meetings when I'm supposed to be thinking about something else!



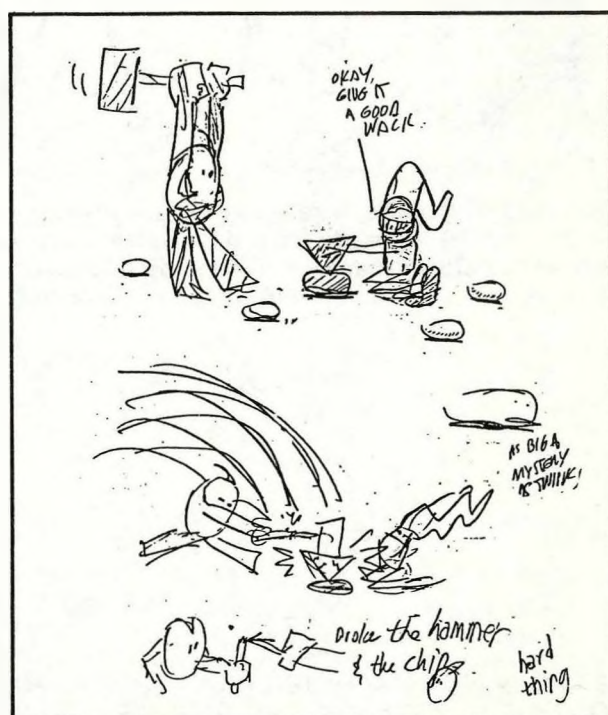
Some sample idea notes:



CONNECTING IDEAS:

I sift through my files for ideas. I select a handful of notes and sit down with a big stack of 8½ x 11 xerographic paper and H-B pencils. I start sketching out a story. I work fast, loose and sloppy at this stage. Sometimes, I end up with over 100 pages of rough story. Next is the hardest part: I trim the material to a workable amount and photocopy the pages. Good visuals that don't fit into the story-in-progress are returned to a "Story Fragment" file.

This sequence didn't fit into BEANWORLD No. 4 but ended up being the splash page of No. 6.



PENCILS:

I break down the story on Hunt/Bienfang No. 360 layout paper with a 2-H pencil. I work the same size as a finished comic page—"live area" 5½ x 9. At this point I'm more concerned with pacing and placement than character expression. I trace over the photocopy roughs, strengthening the drawings and positioning the voice balloons. I often cut up the photocopies and tape them to the layout paper. I photocopy the layouts and staple them together into a dummy book. I read the book many times, making notes for corrections and clarifications. Sometimes I move entire sequences around to enhance the storyline. Any material edited out at this stage goes back into the "Story Fragment" file.

INKS:

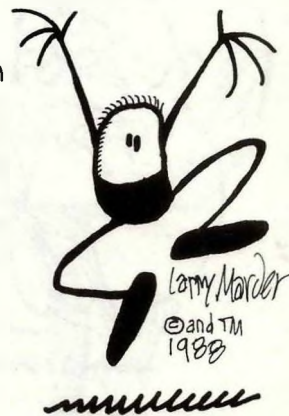
Final pencils are photocopied at 130% on 11x17 paper enlarging the image area to 7¾ x 12. I tape the photocopies on the back of smooth surface bristol board and lightly trace the figures with 2-H pencil. This allows for a last chance to reposition figures and balloons. When I ink I'm no longer concerned with pacing or plot—my sole concern is character expression and body language.

MY FAVORITE TOOLS:

- TECHNICAL PENS
Faber Castell TG1-S:
000,00,0 points for
detail work.
1,2,2.5,3 points for
figures and lettering.
4,6 for big stuff.
- PENS
Hunt Globe, Hunt 102,
Hunt 107
- INK
Koh-I-Noor Universal
Black India Ink. No. 3080.

- I use PRO-WHITE applied with small sable brushes for art corrections.

- I could not live without a DUST-BUSTER to clean up eraser shavings and a hand-held hair dryer to speed up ink drying time!



BEDROCK AND OTHER FOUNDATIONS



In addition to Hanna-Barbera's Flintstone comic strip, also draws the YOGI BEAR strip. Began at Disney on features: "Pinocchio, Fantasia, Peter Pan." Then to MGM Cartoons, greeting cards and "tons" of TV commercials, often starring his great cartoon kids.

Here's a crowd of Gene's cuties for you to study and draw, with his tips to help you.



Li'l kids have big heads — big eyes, low on their faces — chubby arms and legs.

To show attitude and type in kid drawings, I use lots of "body language."

TOUGH-AGGRESSIVE kids are angular — with more straight lines, fists clenched, rear ends out and hats or bows forward to indicate their toughness.

SOFT-STUDIOUS kids are just the opposite, as you'll notice in these little neighbors to the right.



Soft, lacy and prim — everything tells you who and what this little lady is!

Kids are always in ACTION! Watch them. Note how expressions fit and add to whatever they are doing. Note how exaggerated their actions often are.

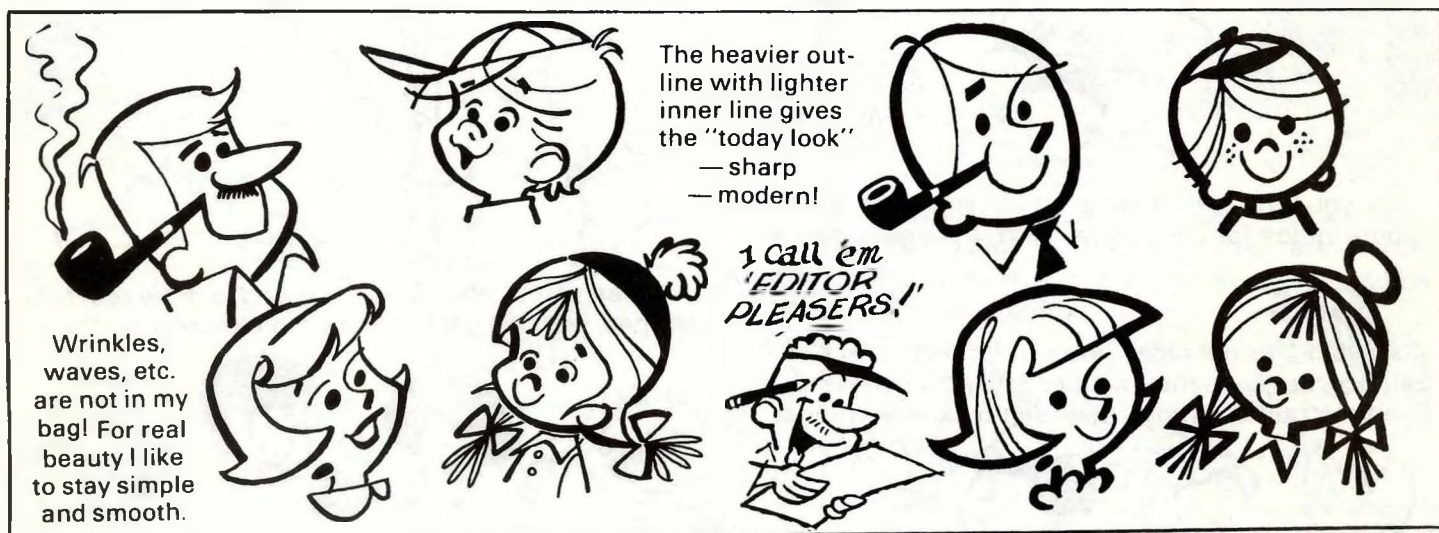
In drawing actions that call for cartoon sounds, or effects, be sure to give even your lettering an "attitude" — one that matches the particular sound.





My tools? *Several* pen points — from firm to flexible — and #1 to #4 sable brushes. The job, and its particular parts, decide what pen or brush I use.

Here are some basic kids styled up for one of those more sophisticated jobs — in ads, TV or story books.



I HATE THESE
IMPULSE
BUYING
TRIPS!

Often you can give your lettering the character of what is said. Above all, never blow a good job with poor lettering. Keep a file of lettering samples.

POLLY
WANT A
CRACKER
AA-RRK!

SCHOOL
CROSSING
WATCH
OUT
FOR
CHILDREN

MY, HE
LEADS AN
EXCITING
LIFE!

BOO!

BABIES

After seeing Gene Hazelton's kids, if they seem like gems that may be just too nifty to match, relax, you don't have to match them. While you are working toward that goal, check out lots of much cruder styles in cartoon kids. Here are examples that show how simply and symbolically children can be drawn — with just a few basic rules prevailing: Usually most of a child's head should be above the ear level, small tykes always have small, compact bodies and a little trouble with balance.



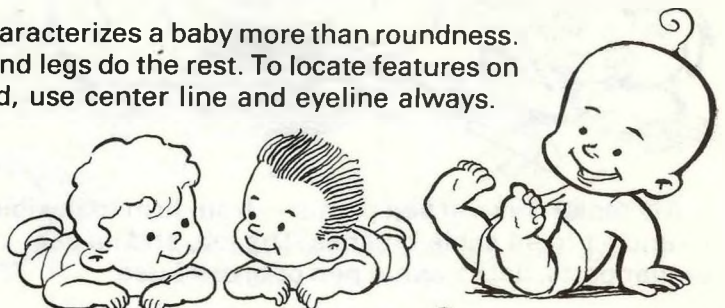
SITTING BABY IS ONLY TWO HEADS TALL!

SLICK, PRO INK LINES ARE NOT A MUST!

Nothing characterizes a baby more than roundness. Short arms and legs do the rest. To locate features on a baby's head, use center line and eyeline always.



A CIRCLE WORKS BETTER THAN AN OVAL FOR A CHILD'S HEAD.



AWKWARD ALWAYS IS THE RULE FOR BABIES

As you add years to a child, you gain broader opportunities for caricature. First, they get taller and longer.



When you're obviously not trying to draw real baby shapes, you can get by with simple representations.

KIDS

As your kids get older, you can forget the lack of balance, but keep their actions still a bit awkward. Even restrained actions need slight exaggerations.



START WITH ACTION LINES.

LINES CAN WIGGLE. IT'S A STYLE.



Kids are automatic imitations of adults. They seem to be using actions they haven't quite mastered yet.



Don Arr

Don't worry about reproducing clothing or props accurately. Just a recognizable semblance will do.

If cartoonists had to draw such things as shoes, toes and fingers realistically, help! No thanks!

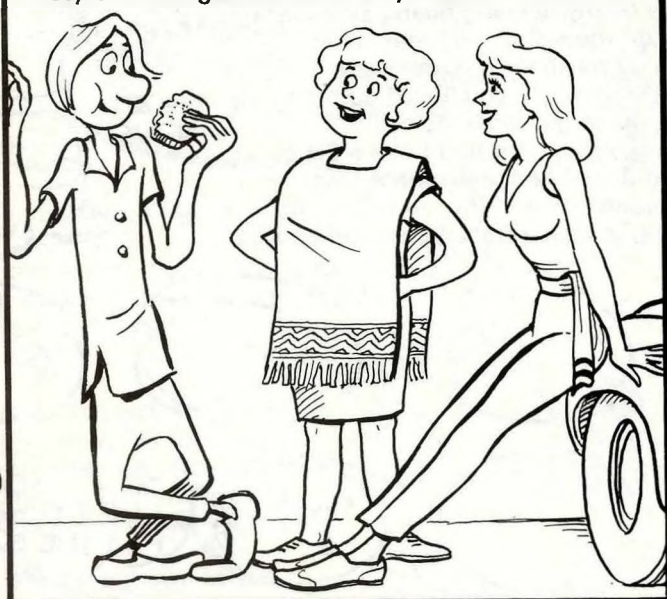
PRE-TEEN & TEENS

AS KIDS AND CARTOONISTS ADD YEARS, THEIR OPPORTUNITIES FOR FUN GROW! IDEAS AND DRAWINGS CAN SPREAD OUT!



You can and should draw more extreme actions as legs and arms get longer.

In their teens, cartoon boys can be like anything you choose if you're into a goofy style — but girls should stay more "normal".



Anything goes with boys, but you still hold back a bit in drawing girls, whatever the age. Let's say, young girls bend, big girls extend.



Drawing "cute" kids, stick with construction forms. But they are hardly necessary when doing far-fetched versions like these, below.



WITH KIDS, ANYTHING'S POSSIBLE!

IF YOU KEEP A KID'S EARS LOW, THE EYES CAN BE HIGHER!



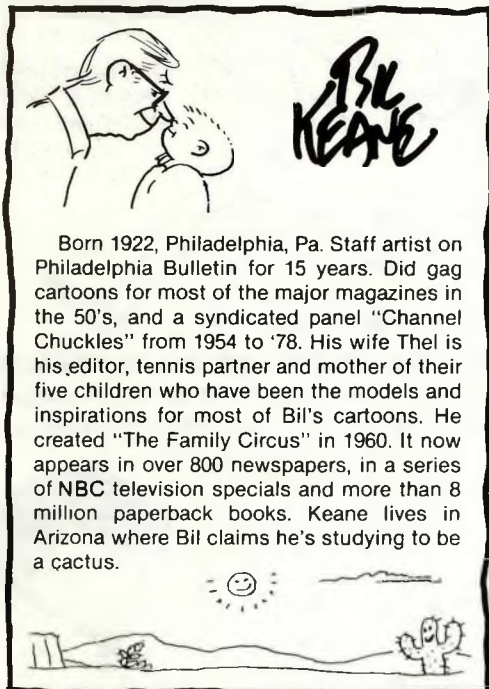
Type of ink line can be varied as you become more sure of yourself, and in your search for a style.



ALWAYS VISUALIZE ROUNDNESS OF HEAD. YOUR GUIDELINE FOR PLACEMENT OF FEATURES HAS TO CURVE AROUND FORM!

Don Arr

REAL LIFE FAMILY HUMOR



Born 1922, Philadelphia, Pa. Staff artist on Philadelphia Bulletin for 15 years. Did gag cartoons for most of the major magazines in the 50's, and a syndicated panel "Channel Chuckles" from 1954 to '78. His wife Thel is his editor, tennis partner and mother of their five children who have been the models and inspirations for most of Bil's cartoons. He created "The Family Circus" in 1960. It now appears in over 800 newspapers, in a series of NBC television specials and more than 8 million paperback books. Keane lives in Arizona where Bil claims he's studying to be a cactus.



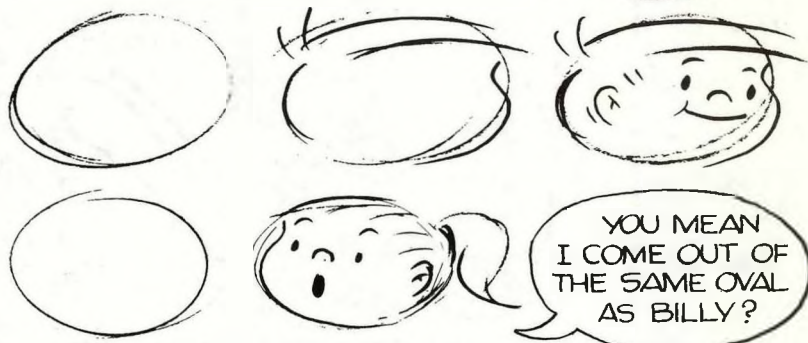
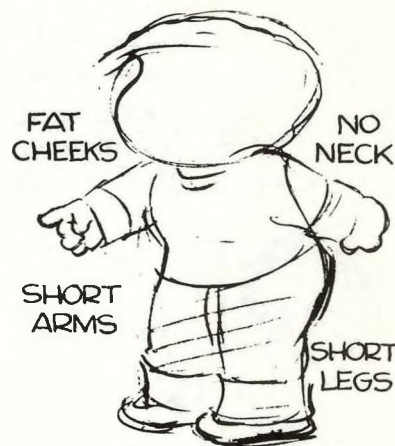
Don't be afraid of innovating. I believe in it. To keep my Sunday pages fresh and interesting, I use different formats from time to time. Readers like it. Thought balloons let me show exactly what is going on in the mind of a character. They let us also tell what happened in the past, as remembered by the character, or what might happen in the future. This gives your cartoon an additional dimension like two panels in the space of one. Another layout I often use is the one with many balloons over a large scene in which the kids are rattling on with comments and questions.

Much of the success of "The Family Circus" is due, I'm sure, to readers identifying with the situations and characters. So I keep my simplified style of drawing more realistic than most humorous cartoons. One of the few exaggerations I allow myself is in the size of the children as compared to the adults. I think that Billy, Dolly, Jeffy and PJ are more lovable being tiny. So why not do the same in the kid drawings you make? Keep bodies chubby, arms and legs short. Even fingers are small and cherubic on my kids. They have no necks what-so ever!

For my daily panels, I use two-ply Strathmore with an 8" circle already printed on it.

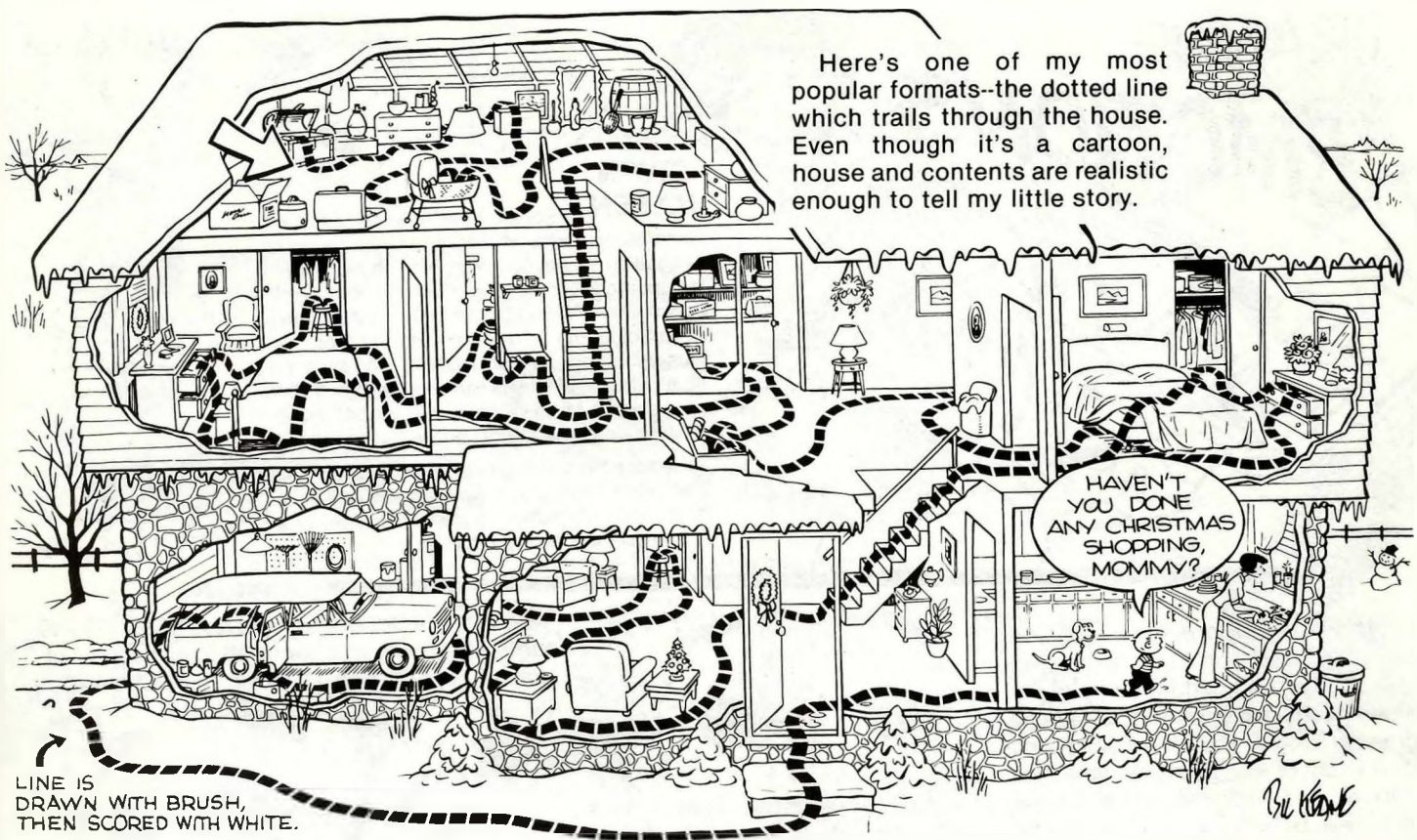
Previously, I have made mini-sketches on 3 x 5" slips of paper which are kept in a file by my drawing board. I advise you to do the same. Jot ideas down when you get them, in some form or other. If you don't, you'll find out; it's so easy to forget those gems.

Laying out my drawing I use a 2H or 3H hard pencil, then ink with a small sable brush and a stiff crow quill pen. Lettering is with a B5½ Speedball pen.



If you're just starting with kid drawings, make it easy for yourself. If you do it my way, the same oval will be your start on every face. Eyes, nose and mouth are kept just as simple, but must have the expression that keys the mood of the cartoon.

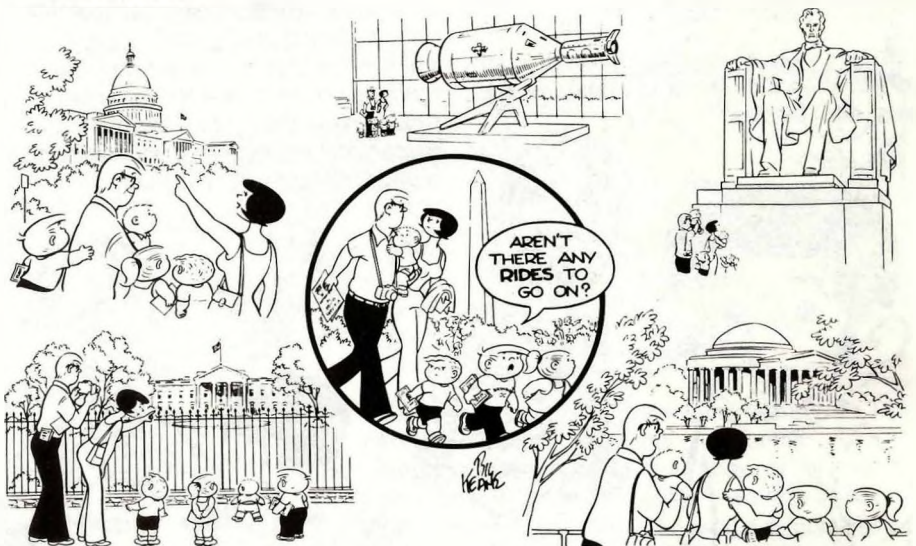




When "The Family Circus" went on vacation to Washington, D.C., I already had been there sketching buildings and photographing scenes. There was never any doubt in readers' minds that The Family Circus" was indeed in the nation's capital.

Sometimes realistic parts convey more than you actually show. For instance in the cartoon below, the realistically drawn fence, in combination with the life-like giraffe, is enough to tell readers that the scene is set in a zoo.

If your characters are drawn in an uncluttered style like mine, always try not to use any more lines than you have to in the details of a setting. In scenes at right, note how I minimized lines in the attractions of Washington, D.C.



"I wouldn't wanna sit behind him at the movies."

You're bound to find, as I did long ago, that reference books and a well-stocked clipping file are your best friends when it comes to drawing anything that has to have an authentic look. For props--like the tools surrounding Daddy--there's no better reference book than good old Sears catalogue. Everything that is found around a house is in it, illustrated and indexed alphabetically: Camping equipment, sports gear, any toy, you name it and you've got it right there.

Not all cartoon styles require the supporting realism that I put in my drawings, but it is so important in my "real" cartoon look at family life.



"If I've told you once I've told you a thousand times: 'because!'"

DRAWING EMOTIONS

IRWIN HASEN

Born in New York City. Attended National Academy of Design and Art Students League on his way to money-making years drawing sport cartoons and a broad spread of comic books. Did WW II in the army. His first strip was "The Goldbergs" in New York Post. In 1955, with Gus Edson he created "DONDI," and since the death of Gus, Irwin has carried on with Bob Oksner as writer. Lives in Manhattan, but on summer week-ends, he heads for Long Island and tennis.

He says his drawing tools are just the usual--a bowl point pen, some Flairs and Magic Markers on 2-ply Strathmore, with the work usually done 2/3 larger than the reproduction size.



If you ever have to draw a little tyke whose job is to play on heart strings, you will surely share a need for many of the same emotions and expressions that I do in drawing Dondi, my little comic strip hero. A victim of war, Dondi still struggles to survive and find love--while I hope readers will believe his innocence and identify with his universal need.

So let's look at what it takes to pull heart strings. With kids, here are some of the parts and pieces.



Most people are taken by Dondi's eyes. Yet they are merely large black dots. Ah! But using the eye-brows gives them life and mood. A unique trademark look is embodied in their simplicity. However, if you are designing a child character, there are many different eyes that you can choose, along with faces of every flavor.

By accident Dondi's big ears also became trademarks. His mouth was borrowed from that pout of Jackie Cooper's in an old movie, "The Champ."



A child's head can be drawn quite large in proportion to his body. A small body then tends to evoke sympathy, particularly in sloping shoulders and the clothing worn.

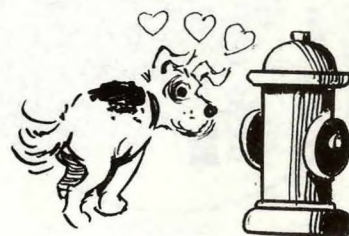
At right, for a look of loneliness. I've hung Dondi's head just a bit below bent shoulders--a bit of Chaplin's lonely little tramp.



The same trick works with dogs. Big head and little shoulders--that's the way I always draw Dondi's pal, Queenie.

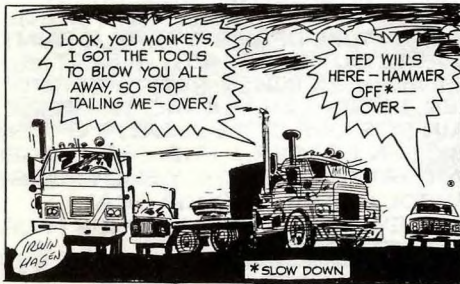
These heads show that you don't have to go my way. In drawing children and their familiar emotions, there is no end of "almost real" choices.

There is no doubt, however, that I favor rounded, solid forms.



Since space in newspapers is limited and strips are packed into comic pages like sardines no bigger than these below, they must be drawn clearly and simply with the reduced size in mind. So in my original artwork I keep shading and detail lines spaced for such reduction, using lots of white space to punch out the characters, plus strong blacks for accented impact.

The true measure of a cartoonist is in how many lines he--or she--can leave out yet still do the job as if not a thing is missing. Roy Crane's work is a perfect example of this.



Keeping your inking loose is a lot more fun.



In dramatic scenes like this, I simplify--holding to just fundamentals.



I wanted this "man-to-man" confrontation to hold center stage.

Just enough background to key a scene is usually the look that I favor.

Drawing a comic strip is like directing a film, planning shots and "camera" angles. Note at right, I used a looking down shot, then close-ups and an over-the-shoulder medium two-shot.

A strip also needs supporting players and if they are good interesting personalities they almost write your story for you. Some of mine are at right and below: a deaf mute boy entrapped in a silent world, a wealthy dowager and a bush league baseball manager with lost dreams but new hopes--found in Dondi.



You can use all of the props and gimmicks that go with some roles. The lady above will be understood at first glance.

Before I introduced Eddie, quiet newcomer, I carefully researched the awesome sign language that serves great numbers of children and adults who might be silent readers of my strip. For millions of others it could be education. We must show readers that we care. It's worth the effort.

FINALLY--

IN REAL LIFE STRIPS, INCISIVE STORY TELLING IS A MUST, BUT ABOVE ALL THERE IS ONE DOMINATING RULE: NEVER LET YOUR READERS STOP BELIEVING IN YOUR HERO OR HEROINE, NEVER MAKE STORY COMPROMISES JUST FOR A LAUGH OR EASY WAY OUT. DONDI AND I WISH YOU LUCK.

IT IS OUT THERE!

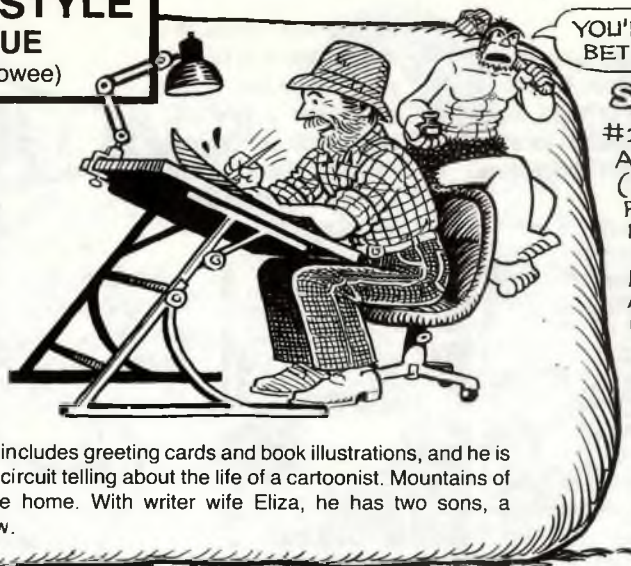
With your supporting cast you can enjoy more definitive drawing. No trademark tricks like absent nostrils in Dondi's turned up nose. You can use all of your skill in creating the look and manner of each new, special, engaging personality.

STONE AGE STYLE

DAVE GRAUE

(Rhymes With Wowee)

Oak Park, Ill. was his birthplace. After two years in the air force, he turned to studies at the Art Institute of Pittsburgh and followed with work as an editorial artist on the Pittsburgh Post-Gazette. Then he joined creator of "ALLEY OOP," V.T. Hamlin, as assistant and when Hamlin later retired he took over the strip. It's been Dave's Alley Oop ever since. Other work includes greeting cards and book illustrations, and he is often on the college lecture circuit telling about the life of a cartoonist. Mountains of western North Carolina are home. With writer wife Eliza, he has two sons, a daughter and one son-in-law.



SOME BASIC TOOLS I USE:

#2 MONGOL PENCILS (FOR ALL PENCILING), A PENHOLDER, #290 GILLOTT PEN POINT (FOR INKING ALL ART), LETTERING PEN POINT (FOR LETTERING, OF COURSE), A RULING PEN (FOR BORDERS) 2 SMALL SABLE BRUSHES (ONE TO BLACK IN LARGE AREAS, ONE TO USE WITH WHITE ACRYLIC), 1 TUBE OF WHITE ACRYLIC PAINT (TO WHITE OUT MISTAKES), 1 BOTTLE PELIKAN INDIA INK, 1 BRASS-EDGED RULER, 1 MED-SIZE PLASTIC TRIANGLE, 1 PAIR SCISSORS, 1 "T" SQUARE, 1 GREEN RUBKLEEN ERASER, 1 KNEADED ERASER, SOME STRATHMORE 2-PLY SLICK FINISH BRISTOL BOARD, AND SEVERAL HERSHEY BARS WITH ALMONDS (FOR MY SWEET TOOTH!)

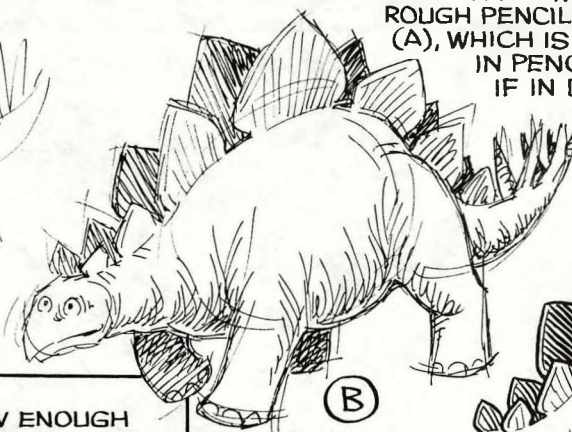
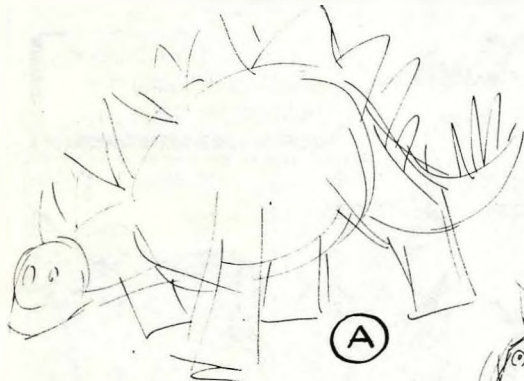
TIP:

POUR YOUR INK OUT OF THE ORIGINAL BOTTLE INTO A SEPARATE CONTAINER...THEN REFILL BOTTLE TO A POINT WHERE YOU WILL GET JUST THE RIGHT AMOUNT OF INK ON PEN WHEN YOU DIP IT TO BOTTOM. THIS WAY, YOU'LL NEVER GET BIG, UNEXPECTED BLOBS OF INK ON YOUR ARTWORK. SAVE REMAINDER OF INK IN ANOTHER CONTAINER (CAPPED) AND ADD TO ORIGINAL BOTTLE AS NEEDED.

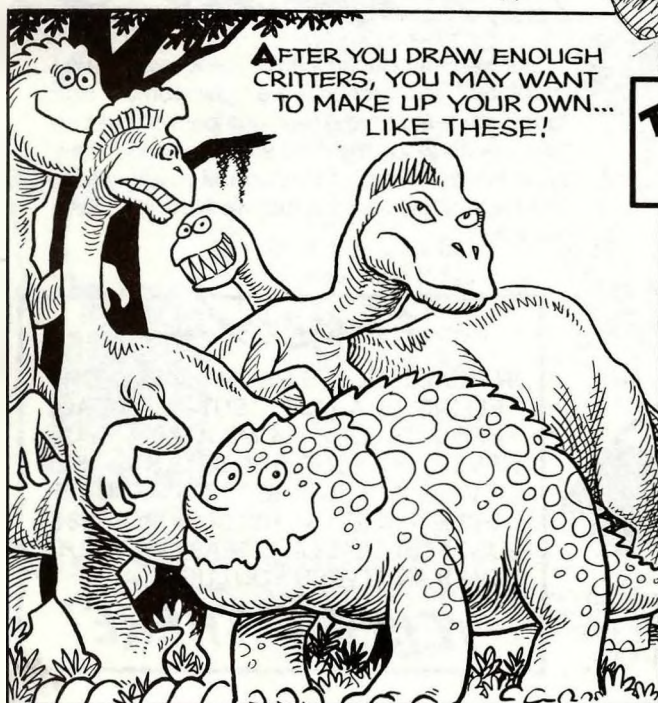


MIND YOU, THESE ARE WHAT I USE! YOU MAY FIND OTHERS THAT WORK BETTER FOR YOU. TRY DIFFERENT THINGS AS YOU GO ALONG, AND USE THE TOOLS AND MATERIALS THAT **YOU** FEEL COMFORTABLE WITH!

I DRAW A LOT OF DINOSAURS IN "ALLEY OOP." IN DRAWING THIS STEGOSAURUS, A VERY ROUGH PENCILING OF FORM IS DONE FIRST (A), WHICH IS FILLED OUT IN DETAIL, ALSO IN PENCIL (B), AND THEN INKED (C). IF IN DOUBT ABOUT WHAT A SPECIFIC TYPE LOOKS LIKE, I ALWAYS CHECK IT OUT FIRST IN ONE OF MY DINOSAUR BOOKS!



AFTER YOU DRAW ENOUGH CRITTERS, YOU MAY WANT TO MAKE UP YOUR OWN... LIKE THESE!



TIP: LEARN TO LETTER! IT'S MIGHTY HELPFUL!

I LOVE HIS CURVES!



MY STYLE CALLS FOR ROUNDED, SOLID FORMS. BUT I HOLD BACK ON TOO-REALISTIC DETAILS IN ORDER TO KEEP THE SIMPLE LOOK.

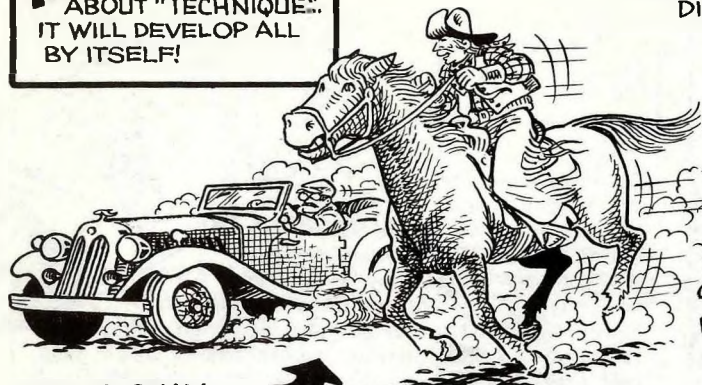
Lines should CURVE WITH THE FORM...TO SUGGEST THAT PART OF SHAPE WHICH YOU CANNOT EVEN SEE!

SHADING IS ALSO VERY EFFECTIVE IN INDICATING SHAPE AND FORM.

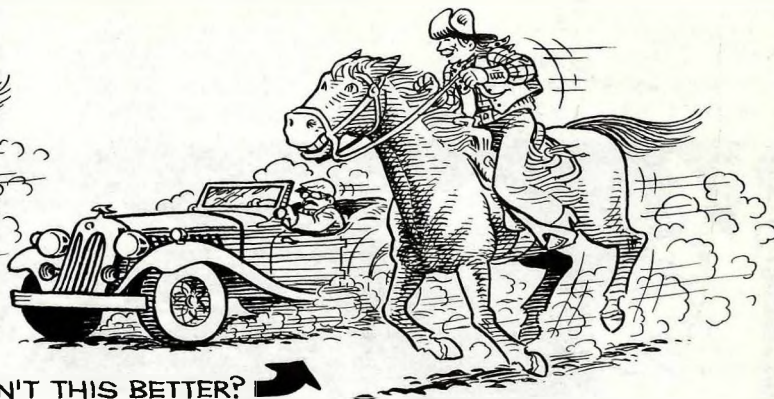


TIP: DON'T WORRY ABOUT "TECHNIQUE"...
IT WILL DEVELOP ALL BY ITSELF!

SPEED CAN BE ACCENTUATED IN YOUR CARTOONS BY MAKING YOUR SHADING WITH LINES THAT RUN IN THE SAME DIRECTION AS THE ACTION!



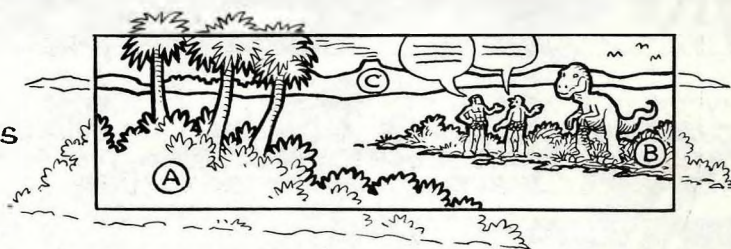
THIS IS OKAY.....



...BUT ISN'T THIS BETTER?

TIP: IF YOUR HANDS PERSPIRE, RUB THEM WITH BABY POWDER BEFORE YOU START TO DRAW. THIS PREVENTS OILS IN THE SKIN FROM GETTING ON THE DRAWING PAPER, WHICH MAKES INKING MUCH EASIER!

OCCASIONALLY, I LIKE TO PUT A PANEL WITH A LOT OF **DEPTH** IN THE STRIP. THIS IS ACCOMPLISHED BY CREATING THREE PLANES WITHIN THE PANEL. THEY'RE CALLED (A) THE **FOREGROUND**, (B) **MIDDLEGROUND**, AND (C) **BACKGROUND**.



ACCENT CAN BE PLACED ON THE **FOREGROUND**, WHICH WILL PULL IT CLOSER TO THE READER.....



...OR ON THE **MIDDLEGROUND**, FOCUSING THE READER'S ATTENTION ON THE CENTRAL CHARACTERS....

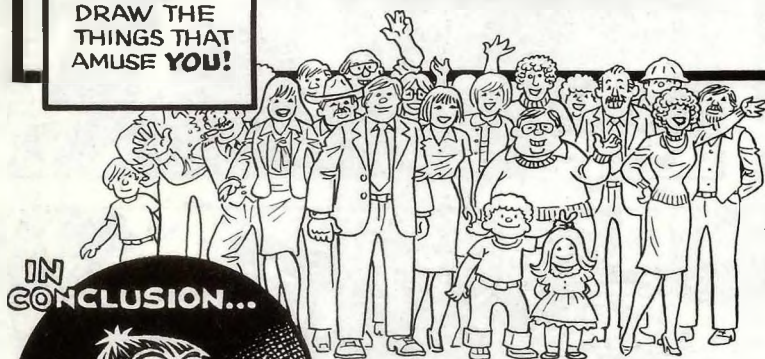


...OR THE **BACKGROUND**, GIVING "COLOR" TO THE PANEL WITH AN AREA OF BLACK!



I CHOSE TO PUT THE ACCENT ON THE **FOREGROUND**, AND GRADUATE THE SHADING OF THE **BACKGROUND** FROM LIGHT TO DARK. NOT ONLY DOES THIS GIVE BALANCE TO THE PANEL, BUT IT PULLS THE READER'S EYE FROM LEFT TO RIGHT AND TENDS TO FRAME THE CENTRAL CHARACTERS IN THE **MIDDLEGROUND**!

TIP: DON'T DRAW YOUR CARTOONS TO AMUSE OTHERS... DRAW THE THINGS THAT AMUSE YOU!



CROWD SCENES WILL LOOK TWICE AS LARGE IF YOU **DON'T** SHADE THE FIGURES. REMEMBER, YOU'RE TRYING TO INDICATE MASS, RATHER THAN INDIVIDUALS!

TIP: DEVOTE AS MUCH TIME TO IDEAS AS YOU DO TO DRAWING. A GOOD IDEA WILL CARRY POOR ART, BUT EVEN THE BEST ART WILL NEVER SUPPORT A POOR IDEA!

IN CONCLUSION...

LEARN TO DRAW WELL ENOUGH TO GET YOUR IDEAS ACROSS. KEEP IT SIMPLE, AND THINK REPRODUCTION AS YOU INK. ABOVE ALL, HAVE FUN WITH YOUR CARTOONING!

AND PRACTICE, PRACTICE, PRACTICE!

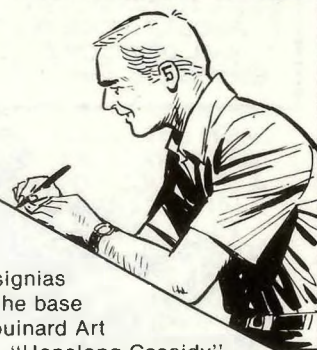
Good luck—
Dave Graue

ILLUSTRATION

I REALLY GET TO COVER THE WHOLE WIDE RANGE THAT A CARTOONIST CAN ROAM. IN COMIC BOOKS, SOMETIMES I'M TURNING OUT HUMOROUS STUFF, SOMETIMES HEROES OF THE CONQUEST OF SPACE.



DAN SPIEGLE



Born in Washington state. Attended high school in northern California. Was in the Navy during World War II. Painted insignias on fighter planes and drew for the base newspaper. Later, attended Chouinard Art Institute. In 1950 he created the "Hopalong Cassidy" comic strip. Started drawing comic books for Dell in 1956, then for Gold Key Publications. Has done comic book versions of every major Disney movie from "Ol' Yaller" and "Mary Poppins" to "The Black Hole"--plus "Scooby Doo" and "Captain Caveman" books for Hanna-Barbera and more recent output for DC Comics.

Whatever needs drawing gets drawn fast by Dan Spiegel. It can be anything from elaborately engineered spacecraft to cute bunnies and squirrels.

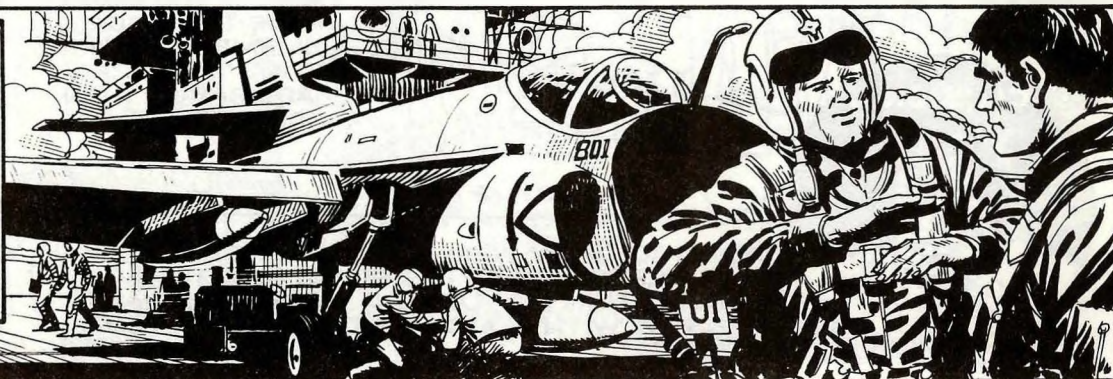
MY JOB IS ALWAYS TO TELL A STORY IN PICTURES, SO I START **THINKING PICTURES** AND KEEP IT UP EVERY LINE AND WORD OF THE WAY. A SCRIPT WILL **TELL** THE ACTION, BUT SHOWING IT CLEARLY AND DRAMATICALLY IS UP TO THE ARTIST.

PERHAPS THE FIRST SUGGESTION OF VALUE THAT I CAN OFFER IS "BE SURE THAT YOU PROFILE A KEY POINT IN AN ACTION".



AS YOU CAN SEE, PROFILING THE ACTION SIMPLY MEANS KEEPING IT CLEAR AND SEE'ABLE, WHILE DRAMATICALLY STAGED.

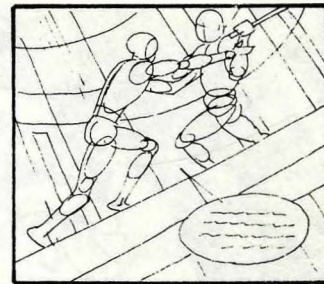
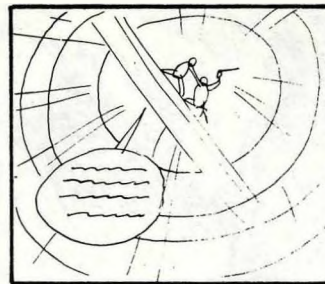
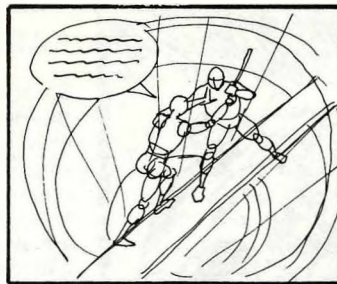
THERE WILL ALWAYS BE COMPROMISES, BUT BE SURE TO KEEP THE MESSAGE OF EACH PANEL CLEAR.



SCRIPT SAYS:
THE TWO MEN ARE LOCKED
IN DESPERATE COMBAT
ATOP NARROW METAL
SUPPORT ACROSS THE
HUGE FLU ABOVE THE
ION-TRANSFER PITS.
STARDON (STRAINING): "NOT
ME, KAG! YOU'RE...THE ONE
WE *DON'T* NEED ANYMORE!"

(DAN) THAT'S JUST *ONE*
PANEL. NOW THE QUESTION
IS, WHERE TO START?

A FEW THUMBNAILS
GIVE ME SOME HOLD ON
THE PROBLEM, AND LEAD
TO A FAVORED CHOICE
THAT I DEVELOP IN A
LIGHT FEEL-OUT MANNER.
I PUT VERY LITTLE DETAIL
IN MY ROUGHS, BUT OF
COURSE ANY BEGINNER
SHOULD WORK OUT A
DRAWING IN CAREFUL
DETAIL BEFORE INKING.



I CHOOSE A
COMPROMISE
BETWEEN THE
FIRST AND
THIRD SHOTS.

PERSPECTIVE
HAS TO BE
EXAGGERATED.

THIS MEANS
A DOWNSHOT
ON THE
CHARACTERS
TOO.

SOMETIMES, NEAR THE END OF A LONG DAY, IT'S
DIFFICULT TO THINK OF THE RIGHT COMPOSITION.
IF THIS HAPPENS TO *YOU* TRY PLACING A DOT
ON THE PAGE — ANYWHERE. LOW IF IT'S AN
"UP-SHOT" AND HIGH IF YOU'RE LOOKING DOWN.



STICK A PUSH-PIN
IN THE DOT AND
RUN SOME LINES
IN ALL DIRECTIONS.
THEN ADD A FEW
VERTICAL AND
HORIZONTAL LINES
'TILL YOU SEE AN
IMAGE OR A
PARTICULAR ANGLE
SHOT.

SOMETIMES
I WISH I HAD
EXACTLY
THE RIGHT
SAMPLE HAND
TO LOOK AT.
HERE ARE
SOME HANDS
TO HELP
YOU.



FIG. 1



FIG. 2

I CAN GET BY WITH A DRAWING AS ROUGH AS FIG. 1 AND BE
CONFIDENT THAT I CAN ADD ALL DETAIL AND SHADING IN THE
INKING. (FIG. 2) BUT, IN THE BEGINNING, I SUGGEST YOU
STUDY THE HUMAN FIGURE CAREFULLY.





SPORTS CARTOONS

are all action...nothing is static. A Sports cartoonist must train himself to observe every nuance of rhythm and movement.

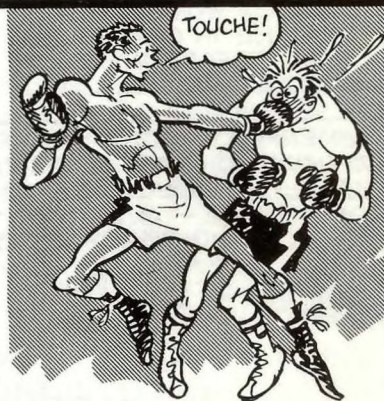
Try to make your figures so lively they jump right out of the page.

KARL HUBENTHAL

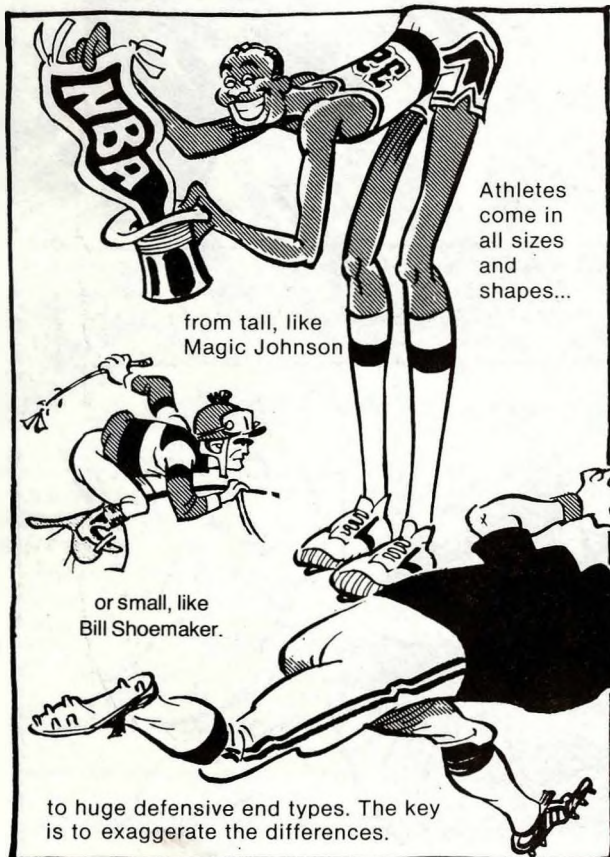
Sport artist for the Herald Examiner in Los Angeles...also draws political cartoons, which are syndicated nationally in all the Hearst newspapers.



Selected as the National Cartoonists Society's Best Sports Cartoonist 3 times, and as Best Editorial Cartoonist on 3 other occasions. He has won 25 Freedoms Foundation Medals, the National Headliners Club Award and Helms Athletic Foundation Medal. His work is in 4 presidential collections, the Library of Congress and other top spots. He is married, has two daughters, and did WWII in the U.S. Marine Corps.



The clever boxer jabs and runs...Act out the part in your mind's eye and let your imagination take over.

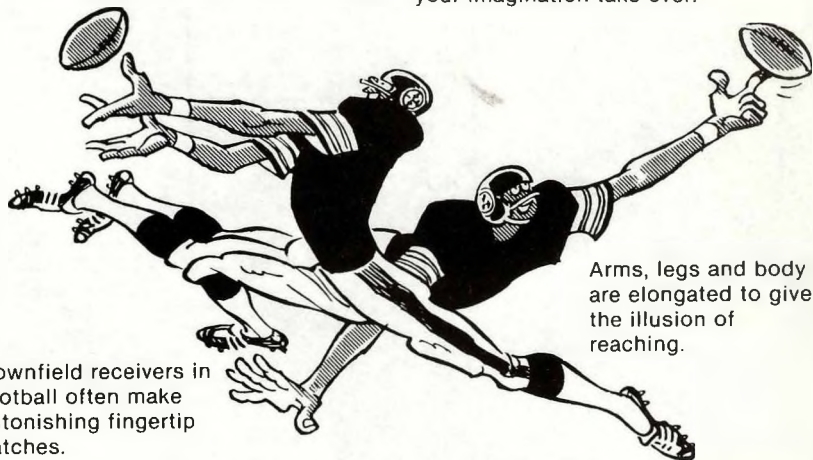


Athletes come in all sizes and shapes...

from tall, like Magic Johnson

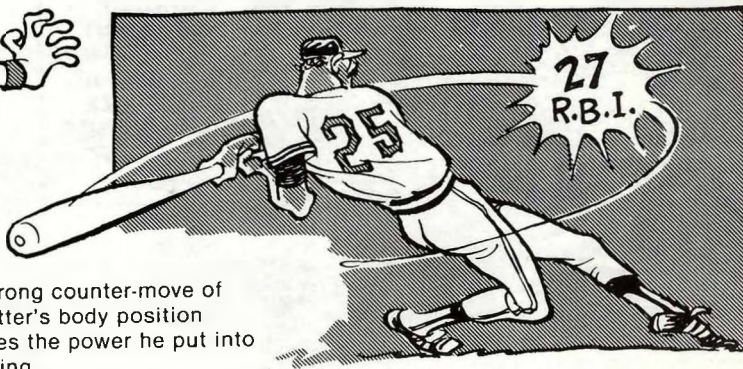
or small, like Bill Shoemaker.

to huge defensive end types. The key is to exaggerate the differences.



Downfield receivers in football often make astonishing fingertip catches.

Arms, legs and body are elongated to give the illusion of reaching.



The strong counter-move of the batter's body position stresses the power he put into his swing.

Lettering across the chest helps to turn the torso.

OVER-EMPHASIZE TO
DRAMATIZE THE POINT

Don't be afraid to try all
angles. A rear view can
be as exciting as any
other.

Leg drive accents
the force of the
puncher's blow.

You can't always find a shot of
your subject in the pose you
want—so just put his head on
another body—but be sure your pro-
portions are correct.

Keep technique
loose. Remember
you're not copy-
ing photographs
exactly—but are
interpreting
them.

Often a caricature is
more effective than a
realistic likeness

This is anticipated action—sometimes more
interesting than what follows.

BILL
RUSSELL



TOM
WATSON



METHODS, MATERIALS and MOODS

ALFREDO ALCALA

Started his American comic book art career from the far-off Philippines, where he was born and lived through Japanese occupation in WW II. After liberation, he earned money drawing portraits of countless GI's, and later operated a small sign shop. Next he became the official artist-illustrator for the National Council of Boy Scouts of the Philippines as well as a designer of ironwork art—in lamps, chandelier, gates, tables, chairs, even a church pulpit. When he tackled comic book art (in 1949) his output for local magazines soon gave him the reputation of being "the fastest artist" in the Philippines. He

created "Ukala," adventure of an American Indian, which was bought by a movie company. In 1963, his "Valtar" was born in Alcala Fight Komix, and became a big seller. DC Comics carried his first work in the U.S. (in 1972): Marvel got him in '74 and by 1976 he was working for Warren, too. Valtar's adventures were revived by Warren in 1980. Alfredo's had lots of stuff in Hustler, and in '78 also drew the U.S. Army's monthly Preventative Maintenance Manual for Sponsored Comics. So, cuties or carbines, he'll draw them. He has lived in the United States since 1976.



My work ranges over widely different fields, but space gives me little choice; I must not try to cover everything here. Instead, I will stay with just things that illustrate strong use of blacks in moody settings, and in straight action pieces, also.

There's no doubt about mood at left. I could have had the grave robbers working against a simple, dark background, but giving them a ghostly aura seemed to produce a more gripping result. I softened figure outlines with white specks and by pulling white lines across them. Ground-resting white mist hides the feet of the men, and white highlights, with more speckles, help to define the turned earth.



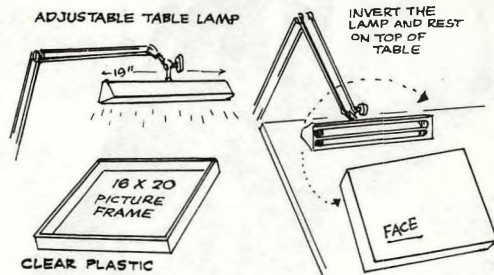
On the fellow with the torch, I drew strongly highlighted wrinkles backed by sharp black shadows. In a more comic drawing I often give squared edges to wrinkles for a decorative effect. This time my background lines radiate from the torch, to the very close tree, but not to those that are merely distant masses.

The sky above the London "bobbies" shows another way to use a pattern of slanting brush strokes, suggesting scattered, high clouds, lighted by a moon. The street lamp throws out the small highlights on figures and the ground below, with figures also set off by a lighted doorway—and simply by my choice. I never let anything get lost against a too-dark background. The "spint" comes off unreal at right, with white pupils, lights and speckles.

My favorite tool is a Chinese foxtail brush, especially the fountain pen type. I invented my own back in 1952, about 25 years before such a pen came on the market. The foxtail brush must be held almost vertical, in a very loose grip, with your long strokes being pulled from thick end to thin, while in short strokes, you start thin to gain the most exact and precise control. I favor smooth paper, because any surface with the slightest tooth is like sandpaper ruining the tiny tip of your brush.



A SPACE-SAVING WAY



When your desk light is inverted on your drawing board, simply covering it with a plastic picture frame gives you a "light board."



Another simple trick, in penciling the lines you letter between, is to have a line (A) drawn parallel to the long vertical side of your triangle, spaced away from the edge the height of your usual line of lettering. Have another line (B) spaced away from the edge the distant between lines, usually. Then, to line up lettering, just turn your paper. Rest your triangle against the bottom ledge of your drawing board, draw a top line, place line A over it and draw another line. Then place line B over that and draw another. On that one you place line A and draw still another. Continue this until you have the lines you need.



Some art here used in Marvel Comics TAILS OF THE ZOMBIE 1 - '75.

Other pieces appeared in DC Comics WEIRD MYSTERY 2/3 - '73 & 10/11 - '74, UNEXPECTED 1/2 - '76, PLOP 9/10 - '73 & 11/12 - '73.



Above are many textures: in boards, bricks, firm ruffled taffeta, the night shine of a puddle and of cobblestones in perspective.



The figures at left are on a sunny south seas island, but still I kept them strongly shaped by highlights and shadow blacks. On both the native and the mariner, notice how I've let lights glitter through the blacks just to keep them vibrant and alive. That same quality is easily gained in the trunk of the palm tree, too. I have given the ground an apparent surface and dimension by drawing lines across it in the general direction of the turned edge on which the two men are standing. Notice also how there are no soles defined on the pointing man's shoes. I think that a better effect was gained without that particular detail.

In the drawing of the man about to waylay a woman, you will see scattered highlights on his shoes--to keep them "alive" and at the same time prevent a catalog look. Notice, too, how the man's pants legs are shaped by shadows and highlights. Using lights and shadows generously and well will always produce your best possible drawing.

Strong highlights certainly bring out the captured man at right, while also adding a lot of dramatics. In all of these examples, I hope you have noticed how I vary textures and the quality of shadows to avoid any feeling of sameness overall. For instance, behind the policeman, this time I added curved, sweeping bands just for purely decorative effect. There's no logical excuse for a background like this. But who cares? it looks good.

You can see lots of glitter and variety in the ghost drawing at left. It is in the shapes and highlights I put in the grass, in the tracery of the tree limbs, in the tombstones and in the highlighted, patchy sky. No need to explain the business of letting things show through the figure of a ghost. But here, as in all drawings, be aware of the overall pattern of well-placed lights and darks--with trails of light, in this case, leading to the tombstones.

At right, highlights almost totally define ghouls eyeing things in the sky. But also note how I echoed vertical white lines of grass in the figures to vibrate it all.

Yet the sky is a smooth, total black, in contrast to all the business before it.



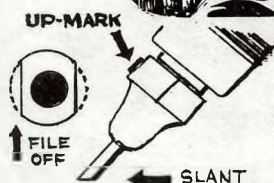
For lettering I use a Rapidograph point that I've filed flatter on two opposite sides. In this narrowed direction I have filed the end at a comfortable writing slant and marked the longer side on its screw-in portion. This spot I always hold uppermost in use. It works fine.

At right, those bottles are just to show how easily you can give such things shape and sparkle with a generous spacing of highlights, and the right perspective.

Below is a dark mood-bit. Again you will notice how clearly the single figure is punched out by highlights and strong blacks, as an overlay sitting on the dark ground section. The boat merely shows how waves can give you depth, as did the sea drawings on opposite page.



ANOTHER GOOD TRICK!



The man at right illustrates how I model a close-up. Even the finest lines were done with a brush, held as shown earlier.



For both brush and penwork combined in a big way--miles of it, I guess--just turn the page. Voltar may be facing new and exciting perils....

Though this lovely new land wears serenity like a veil...



... heartless blades and treachery wait on Voltar's trail.



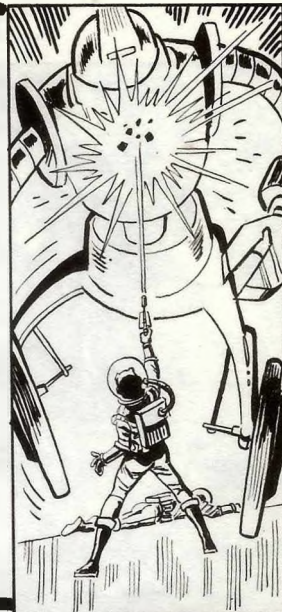


JIM APARO:

He was born in New Britain, Conn. and is still a happy part of that state. After studies at Hartford Art School and a decade of ad agency artwork, he did his first comics job at Charlton Press in 1966 for editor Dick Giordano. Then when Dick went to D.C. Comics as an editor in '68, Jim and others made the D.C. move with him. It turned out to be a good move. Among the many D.C. treasures that came

to life for Aparo's brush and pen were Aquaman, The Brave and the Bold, The Phantom Stranger, and The Spectre (revival). The Brave and the Bold was his favorite because those adventures gave him plenty of opportunities to draw so many of D.C.'s leading characters in all of their graphic glories.

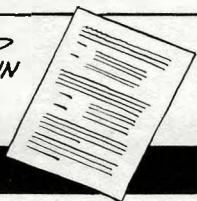
His other productions are two daughters and a son. Of course, on these he had recognizable help, and considering the quality of the products, he has apparently quit that output while he was winning.



MANY ARTISTS, INCLUDING MYSELF, HAVE BEEN ASKED, HOW DO YOU PREPARE A COMIC PAGE? WHAT TYPE OF PAPER DO YOU USE? PENCILS, PENS, BRUSHES, INK, ETC.??

TO ANSWER THESE QUESTIONS, I'VE PUT TOGETHER A SUMMARY OF MY DAILY ROUTINE TO GUIDE AND AID THE BUDDING ARTIST.

FIRST THE SCRIPT...WHICH I READ THROUGH. WHILE READING, I BEGIN TO ENVISION THE PICTURES ON EACH PAGE.



UPON COMPLETION OF READING, I START ROUGHLY LAYING OUT THE PAGE ON THE ACTUAL BOARD (2-PLY STRATMORE) OR ON A SHEET OF PAPER. THIS ROUGHING OUT ENABLES ME TO PLACE THE LETTERING (CAPTIONS AND BALLOONS) IN THEIR PROPER POSITION.



NEXT-COMES THE ACTUAL LETTERING. FOR THIS I USE A SHEAFFER FINE POINT PEN AND BLACK INDIA INK. WHEN THE LETTERING IS COMPLETED I

INK THE PANEL BORDERS WITH A SHEAFFER MEDIUM POINT (HEAVIER THAN THE FINE POINT).



WHEN ALL LETTERING IS COMPLETED, I BEGIN TO TIGHTEN UP THE ROUGH FIGURES, FACES, ETC; WITH A 5H LEAD PENCIL. THIS IS A FAIRLY HARD LEAD SO I DRAW AS LIGHTLY AS POSSIBLE FOR EASY ERASING.

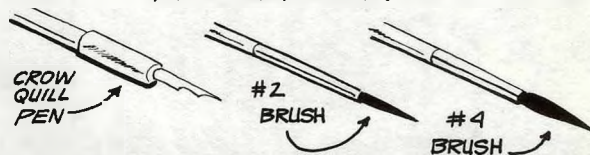


FOR ERASING, I USE A EBERHARD FABER (KNEADED RUBBER) ERASER. IT CAN EASILY BE MOLDED IN ANY DESIRED SHAPE YOU NEED.



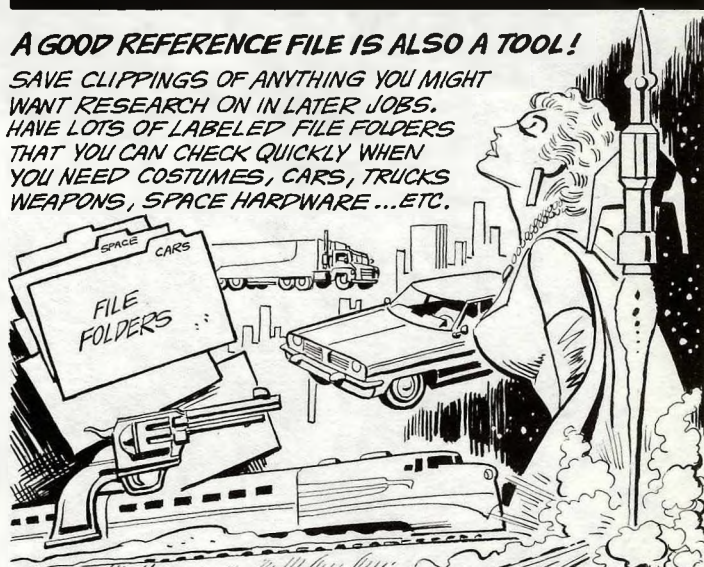
FINALLY INKING. A JET BLACK PERMANENT INDIA INK--THERE ARE A NUMBER OF BRANDS YOU CAN PURCHASE. I INK ALL FACES, HANDS AND SOMETIMES FIGURES WITH A HUNT CROW QUILL PEN (PEN POINT #102).

THEN STRENGTHEN LINES AND FILL IN BLACK'S LIKE HAIR, WRINKLES OF CLOTHING WITH A #2 WINDSOR-NEWTON BRUSH - A NUMBER 4 BRUSH FOR LARGER BLACK AREAS. WHEN INKS ARE DRY, I ERASE ALL PENCIL LINES WITH MY KNEADED ERASER. THE PAGE IS NOW COMPLETED.



A GOOD REFERENCE FILE IS ALSO A TOOL!

SAVE CLIPPINGS OF ANYTHING YOU MIGHT WANT RESEARCH ON IN LATER JOBS. HAVE LOTS OF LABELED FILE FOLDERS THAT YOU CAN CHECK QUICKLY WHEN YOU NEED COSTUMES, CARS, TRUCKS WEAPONS, SPACE HARDWARE...ETC.



I ALSO RECOMMEND A TRIP TO YOUR LOCAL LIBRARY WHERE THERE IS A VAST WEALTH OF REFERENCE.

BELOW - COMPLETED PAGE FROM ROUGH ON PRECEEDING PAGE. INCIDENTLY A COMIC PAGE SIZE IS 15" IN HEIGHT BY 10" IN WIDTH. MOST COMIC PUBLISHERS SUPPLY THE PAPER ALREADY RULED TO THESE DIMENSIONS FOR CONFORMITY. SPOT YOUR BLACK AREAS WELL. IN THIS PARTICULAR PAGE THE SCIENCE FICTION THEME SERVES ITSELF BEAUTIFULLY - IN THE BLACKNESS OF SPACE. THE STARS OF SPACE ARE APPLIED BY THE USE OF WHITE FLAT DRYING WATER-BASED OPAQUE PAINT (NON-BLEEDING). KEEP YOUR PAGE FIVE OR SIX PANELS IF POSSIBLE - IT MAKES FOR BETTER STORY-TELLING AND ALLOWS THE ART TO CARRY A GREATER IMPACT. I FIND THAT TOO MANY AND OVER-LAPPING PANELS CAN CAUSE CONFUSION TO THE READER.

PANEL-1 SETS UP ACTION. NOTE SHOCK AND SURPRISE OF LEAD CHARACTER WHEN HIS STAR-SHIP IS ATTACKED BY ENEMY CRAFT.

CLOSE ON PANEL TWO OF CAPTAIN DEEL - STILL SHOCKED. TRYING TO DECIDE WHAT TO DO.

PANELS THREE AND FOUR - EVASIVE ACTION. SPOTS PLANETOID. NOTE ALSO IN PANEL THREE AS DEEL'S SHIP SEEKS REFUGE, ENEMY CRAFT STILL SEEKS HIM OUT.



FINALLY IN PANEL FOUR HE LEAVES HIS SHIP VIA PLATFORM FROM THE BOTTOM OF HIS CRAFT. DEEL IS ARMED... AND HOPES TO ESCAPE FROM HIS ENEMIES.

PANEL FIVE - BUT TO NO AVAIL...DEEL IS ZAPPED, AS HE IS ABOUT TO STEP ON THE SURFACE OF THE PLANETOID. HE DEFINITELY IS IN A REAL BIND NOW.

NOTE - ENEMY RAY COMING FROM PANEL LEFT - BLACK SHADOWS ON RIGHT SIDE OF DEEL FIGURE - CREATING HIGH IMPACT FOR THIS PANEL.



THE WILDEY WEST...AND MORE!

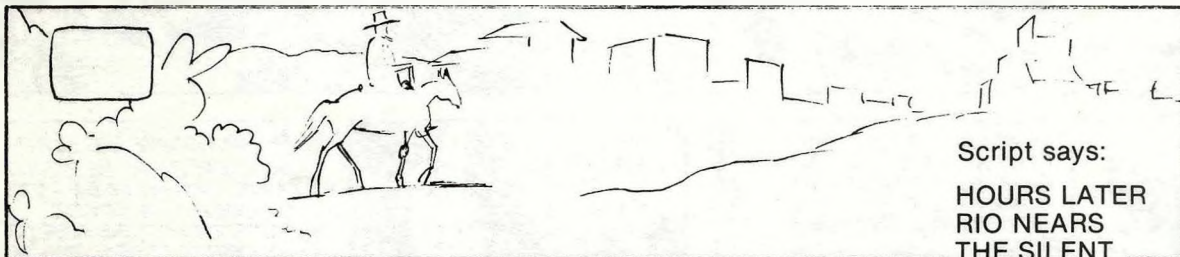
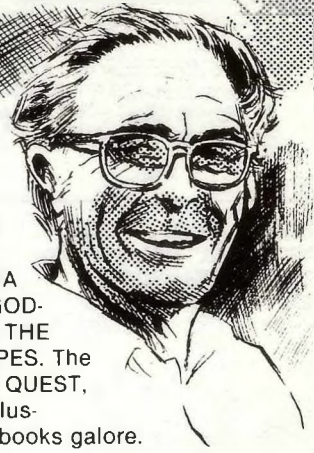
If you're leaning toward the so-called classic style of realistic comic book art, my first tip is, "Have a full research file." Doing historical period stories, westerns or war, a good solid file will add to your quality and speed.

When stories include people and props which you must reproduce "true-to-life" don't waste time guessing the look of horses, cars, old or new buildings, devices, weapons, etc. When your job demands authenticity, get it the sure way, from clippings you have saved. For your drawing of the contemporary scene, you'll often find the props you need in your handy Sears catalog.

Let's suppose a panel must show a man looking through binoculars. Sure, you can fake the shot to avoid the need for details, but the result won't be as good as you can get with the catalogs help. You're bound to do even better with a good magazine clipping of a fellow actually looking through binoculars.

**DOUG
WILDEY**

Two syndicated newspaper strips: **THE SAINT** and **AMBLER**. Producer-director of animated network TV: **JANA OF THE JUNGLE**; **GODZILLA**; **RETURN TO THE PLANET OF THE APES**. The creator of **JOHNNY QUEST**, plus art for movie illustrations and comic books galore.



**FORM, LIGHT
AND SHADE**

Here's how to build a western scene

First, a light layout to tie down a good composition.



On a simple setting like this, you can add detail as you render it. For adding crosshatching, wash or whatever you prefer, My favorite rub-on screen is **INSTANTEX #12**.

In designing characters, think of general form first of all. We can't risk being too subtle, so we must deal in types. You're the casting director and can pick from the entire world-

athletes, film stars, political figures, anyone in print. You can keep your heroes and villains recognizable by choosing their shapes and features carefully.

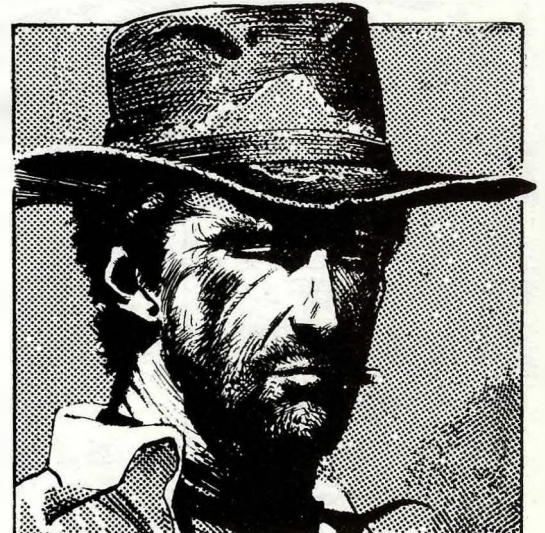


AMBLER!

He's a square shooter--open, clear-eyed, honest and intelligent--and he looks it.

RIO-ANTI-HERO!

He's wary, alert, but not necessarily the smartest guy in the world. Rio is either a good bad guy or a bad good guy, meant to be interesting but not always likable.



Ambler's head is squarish, with basically even features. His eyes are frank and direct. He has been designed to be likable and guileless.

Rio's head is more oblong, his features slightly uneven, eyes somewhat slitted. Perhaps his stubble of beard hides a scar. That hat is his trademark

When drawing a daily comic strip, you'll have to deal with the almost microscopic space you get on the comic page. To grip every reader's attention, you must make your

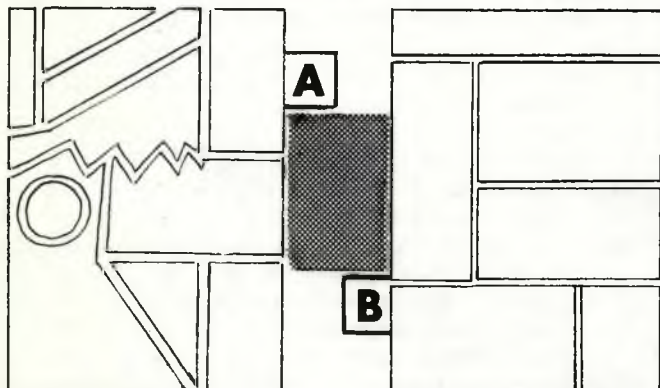
strip *look* vital and interesting. On the left, below, is the wrong way. You must vary shots visually. One trick is to break dialogue over an extra panel.

ISN'T THIS BETTER?



Comic book pages give you much greater leeway and room to dramatize a story. Take advantage of the freedom they offer, but watch out that your page breakdowns don't get overworked to a point of total

confusion as in sample-A below. Who can follow continuity through that maze? Sample-B, on the other hand, varies the sizes of panels and their pattern yet maintains a continuity path.

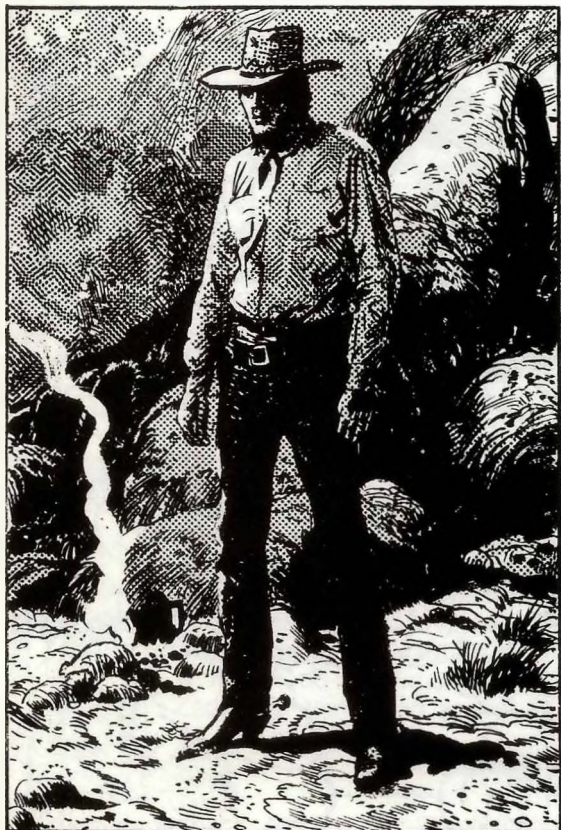


When you're comfortable with your characters' heads and faces, work on clothing, gestures and attitudes.

All these will help to make your people look and perform in ways that are real and interesting.



Getting down to details, the panel below shows how you can suggest more setting than you have actually drawn. Background clouds are merely the slight scratching off of the rub-on screen. While the extra shadows that delineate B.G. mountains and roughen Rio's shirt are just patchy second layers.



You can see that Rio's in character--a bit tense, a little wary.

How do your characters get around? On horses? In cars? Whatever they ride, get lots of those into your file.

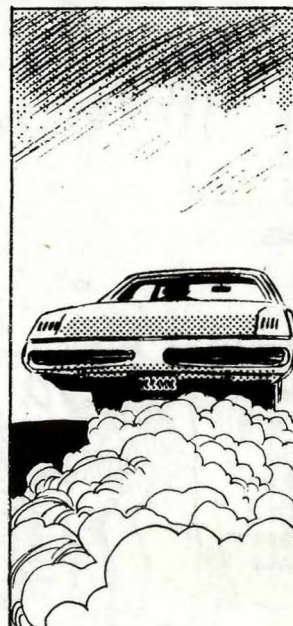


Consider Ambler's manner here. Everything says that he is relaxed, comfortable and trusting. That's our boy. Note, sharp definition is only for accents.

Consider Ambler's manner here. Everything says that he is relaxed, comfortable and trusting. That's our boy. Note, sharp definition is only for accents.

SUMMING UP

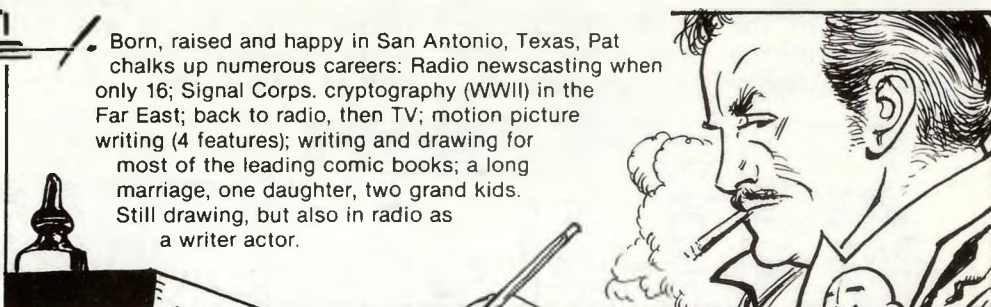
The finished product is what your audience sees and buys. They may like what's there but not many of your readers will care *how* you did the job. But they will appreciate how much you tried to do. So just get in "and keep building that clipping file."



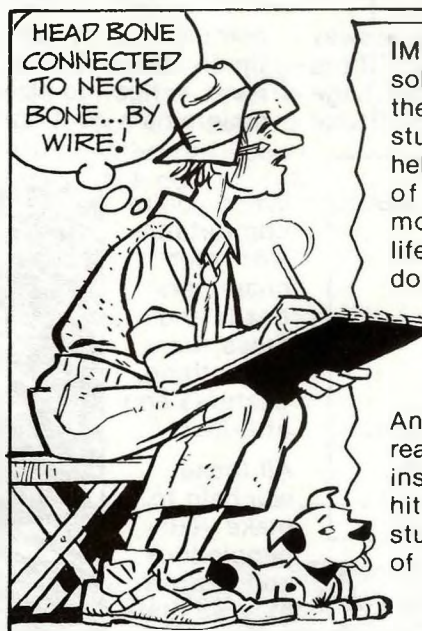
BUILDING BLOCKS



OH, YEAH - YOUR APPEARANCE IS A DEAD GIVEAWAY - YOU'RE A CARTOONIST, ALL RIGHT! NOW - ALL YOU NEED ARE A FEW TIPS TO SEND YOU ON YOUR WAY! OKAY, PAL HERE'S WHAT COMES TO MIND...

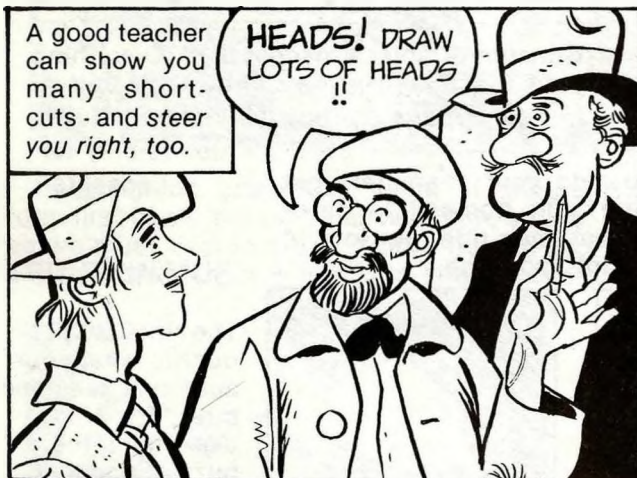
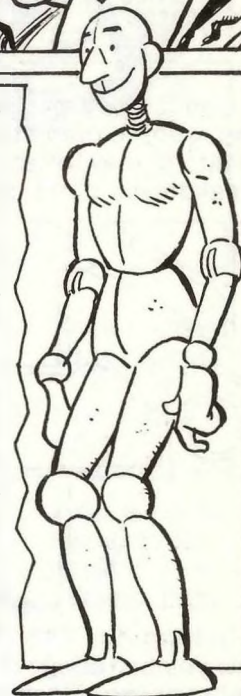


Born, raised and happy in San Antonio, Texas, Pat chalks up numerous careers: Radio newscasting when only 16; Signal Corps. cryptography (WWII) in the Far East; back to radio, then TV; motion picture writing (4 features); writing and drawing for most of the leading comic books; a long marriage, one daughter, two grand kids. Still drawing, but also in radio as a writer actor.



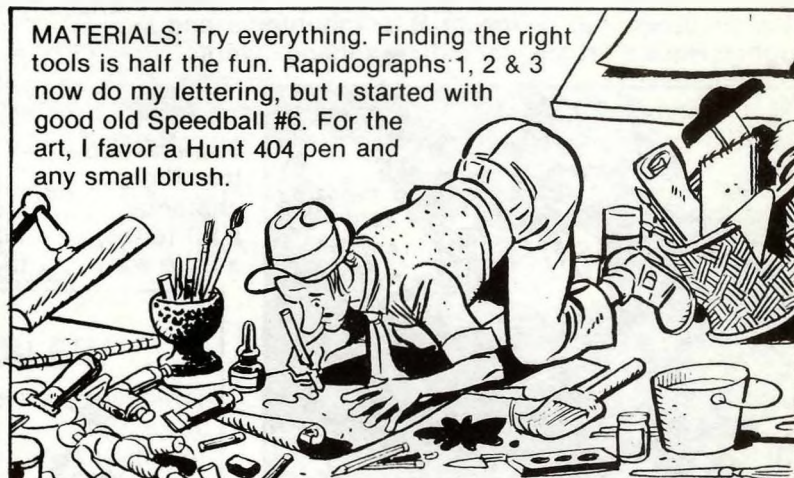
HEAD BONE CONNECTED TO NECK BONE...BY WIRE.

IMPORTANT: Get whatever solid instruction you can at the outset. School art class study of anatomy is a big help if available. Knowledge of human form and movement will avoid a lifetime of gropings and doubts. I've wasted years of drawing "around" things that I didn't understand when it would have helped. And faking can become a real drag. If warm body instructors aren't available, hit the books! With some study you'll keep a picture of your favorite model in your head.



A good teacher can show you many short-cuts - and steer you right, too.

HEADS! DRAW LOTS OF HEADS !!



MATERIALS: Try everything. Finding the right tools is half the fun. Rapidographs 1, 2 & 3 now do my lettering, but I started with good old Speedball #6. For the art, I favor a Hunt 404 pen and any small brush.



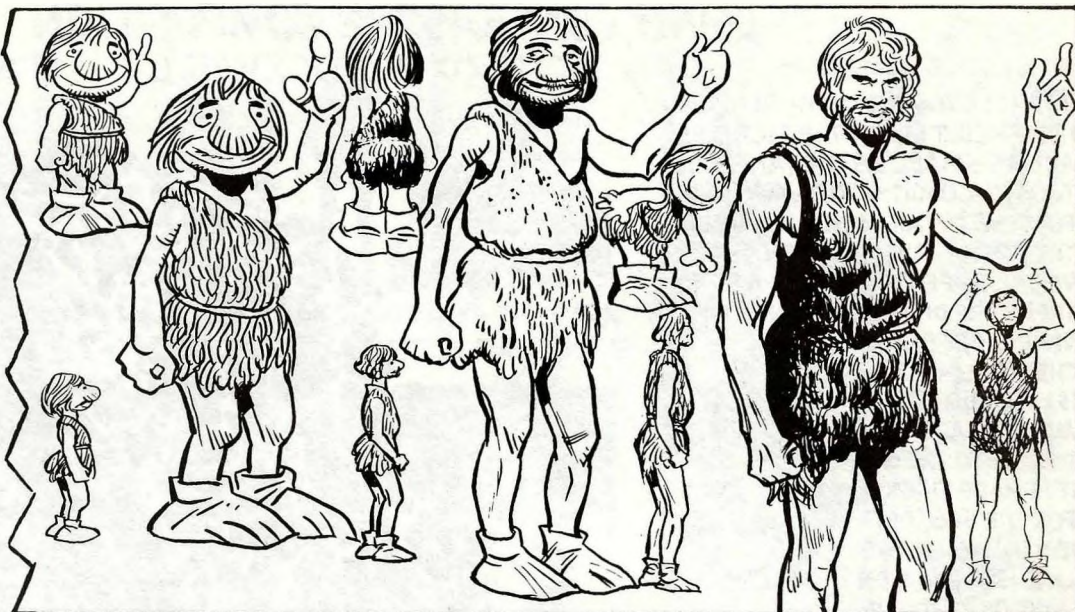
These pages were done on 2-ply Strathmore. It is a good ink surface and much lighter than illustration board for mailing. However, you are quickly going to find that materials and tools don't produce a drawing. That always must come from you.

YA NEED A RAPIDOGRAPH

HE NEEDS A JOB!

STYLE: If you do as I've done you'll try for one that with only slight alterations can accommodate a wide range of service. I try to keep lines loose-looking in character yet connected and fully defining the form—whether it is of a funny little “Big Foot,” a stalwart hero or any point in between.

These are brush lines you see at right, done with a #2 sable. I keep lines fairly loose and non-mechanical, instead of precisely chiseled from thin to thick and back to thin again. My brush is held at a comfortable slant for wide sweeps, but more vertical on careful, close stuff.



Some subjects insist on shadows—the strong and broad use of blacks for heightened drama. But keep your blacks and whites arranged in balanced patterns that make an effective total. Otherwise you may overdo the fun and get just unreadable “mud.”



The spotting of blacks can be a lot of fun or a nightmare so place them carefully.



For establishing and quickly rendering shadow areas, I find the Design Marker 229-LU a near-perfect pen. Notice that whites on the side of ship get character from loose definition.



LEARN TO LETTER! In comic-book work particularly, that ability will increase your value. Though the field is one of specialties—penciling, inking, lettering—cartoonists who can do the whole job come out that much ahead! So go with it all and
GOOD LUCK!



USING CONTRAST IN COMPOSITION

by RICHARD W. ROCKWELL

TO TELL A STORY WITH PICTURES IS DIFFICULT WHEN THE PICTURES ARE AS SMALL AS THE PANELS IN TODAY'S COMIC STRIPS. MUCH SUPPORTING DETAIL IS NOT POSSIBLE. THE ARTIST MUST RELY ON SHARP VISUAL EFFECTS TO TELL A STORY. THERE ARE DIFFERENT KINDS OF VISUAL EFFECTS. THE SIMPLEST FORM IS LINE AND COLOR MASS. TO ADD EMPHASIS TO THE LINE IT IS MADE THICKER. FOR THE SUGGESTION OF LIGHT, THE LINE IS THICKER ON JUST ONE SIDE. IF THE INSIDE EDGE OF THE THICKER LINE IS SOFTENED OR FEATHERED IT CAUSES THE DRAWN SHAPE TO APPEAR TO HAVE THICKNESS. IF THE SOFT OR FEATHERED INSIDE EDGE DEFINES THE IRREGULAR THICKNESS OF THE DRAWN SHAPE AS IN THE HUMAN FIGURE, IT BECOMES THREE DIMENSIONAL AND ROUNDED IN APPEARANCE. IF THE OUTER EDGE OF THE SHAPE IS MADE LIGHTER IN VALUE THAN THE INSIDE SOFT OR FEATHERED EDGE, THE SHAPE WILL SEEM TO BE FULLY ROUND. ALL OBJECTS ARE REVEALED BY LIGHT. PHOTOGRAPHS ARE MADE OF LIGHT PATTERNS. IN DRAWING A PICTURE, LIGHT CONTRASTS CAN BE THE BASIS OF COMPOSITION.



Richard W. Rockwell

CONTRAST IN SUDDEN ACTION

= THE ILLUSTRATION ABOVE USES CONTRAST IN SIZE AND LIGHT. THE SMALL FIGURES AGAINST THE GREAT MOUNTAIN, AND THE DETAILS SHARPLY FOCUSED BY THE EXPLOSION. CONTRAST IN SPACE DIVISION ALSO MAKES COMPOSITION ...



MENACING FIGURE IN LARGE SPACE THREATENS A SMALL DARK FIGURE IN A LIGHT SPACE...



SMALL PLANE IN LARGE DARK SKY OVER THE LARGE THREATENING WHITE CAPPED WATER.



HUGE FIGURES IN DARK MASS
CONTRAST THE SMALL WARRIOR



THE OPEN DOOR CONTRASTS THE DARK
INTERIOR AND SILHOUETTES THE FIGURE.



SHARP CONTRAST ON FACES
EMPHASIZES THE TENSION



CONTRASTING SIZE AND
LIGHT FOCUSES ATTENTION

CONTRAST IN DETAIL = WHEN THERE IS LITTLE ROOM FOR BACKGROUND DETAILS,
THE DETAILS USED MUST BE EASILY RECOGNIZABLE SHAPES.



EDGE CONTOURS



FOREGROUND FRAMING



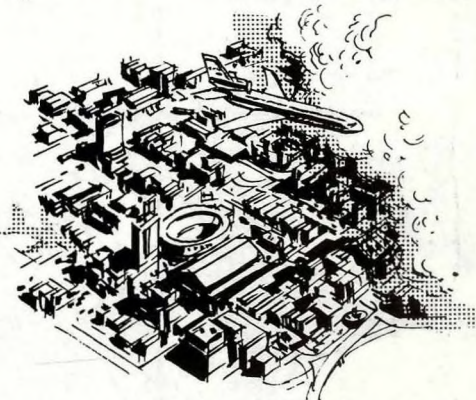
HORIZON LINES



ARCHWAYS AND
OPENINGS



KEYHOLE
DETAIL



AERIAL VIEWS



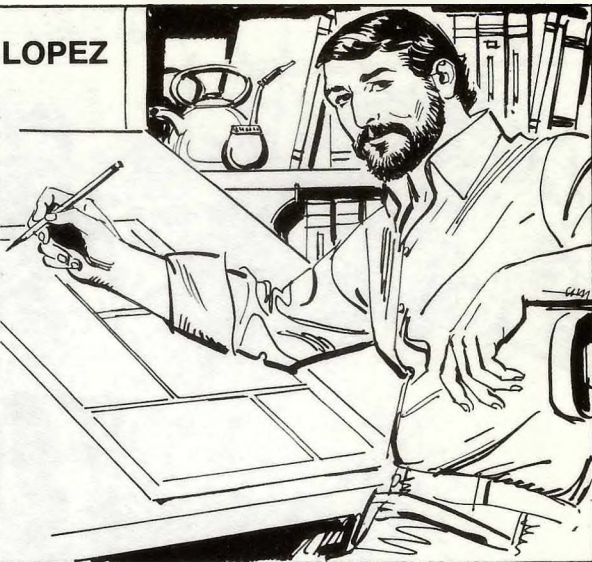
RICHARD WARING ROCKWELL ILLUSTRATES "STEVE CANYON" FOR MILTON CANIFF,
TEACHES DRAWING AT PARSONS SCHOOL OF DESIGN (NEW YORK CITY), DRAWS
EDITORIAL CARTOONS AND REPORTAGE ILLUSTRATION FOR NEWSPAPERS + MAGS.

DRAMA!

Garcia Lopez

JOSE LUIS GARCIA LOPEZ

Born in Spain, moved to Buenos Aires, Argentina when only 5 years old—with his parents, of course. After art school, his career began with jobs at B.A. publishing and advertising companies. Then in 1966 came free-lancing for Charlton Comics (romantic stuff) and Argentinian publishers of graphic novels. Moved to New York in 1975 and did work for D.C. Comics on a full-time basis after a year of dividing his time between D.C. and Western Publishing. Covers, posters and special projects bedazzle his output. Florida is now his home.

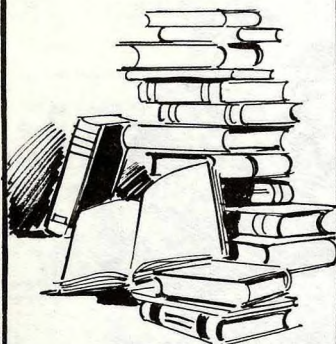


**GET REFERENCES
YOU MAY NEED BEFORE STARTING.**

My first tip is: get a job beside a good professional who is not reluctant to share his or her knowledge. Oh, that will save you a lot of time, struggle and groping frustrations. But next, and much easier, go to an art school. Watching artists in action makes learning much easier. But you can still learn on your own. Especially if you allow books to be your classmates and advisers. Book stores, art shops and libraries are waiting to help you.

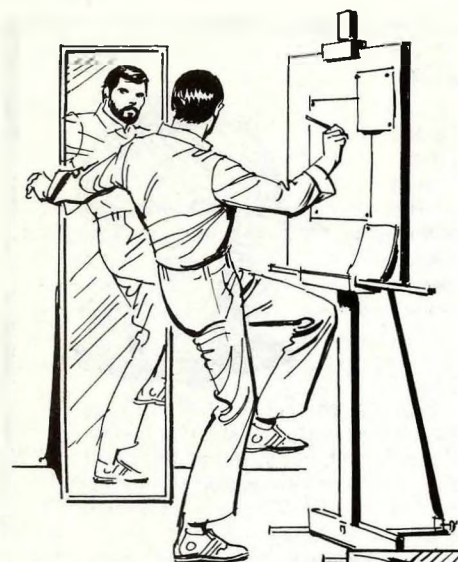
Any way you do it is valid if it works for you. But work, oh, lots of work is the key word.

**THUMBNAILS AT
RIGHT HELPED TO
"FEEL OUT" AND PLAN
THE FINISHED FIGURE.**



My work plan always follows the same steps: After reading the script I get all of the reference material I will need in drawing the story. Let's say it's about pirates in the year 1750 and the place is the Caribbean Sea. I know I'll need period costumes, ships, guns, tropical landscapes, seagulls, etc. A good illustrated encyclopedia may do the job, but if not there is always the reference section of the local public library.

In my feeling out of actions, I also begin experimenting with bits of the locale I know I am going to use. The arc of a sail suggests a countering arc below, and a cresting sea adapts to that shape. Obviously I must have some pictures in my head as I let my light lines try a bit of these figures here and those elements there. As I add more definition, with growing assurance, I can see my mental picture coming alive in lines and forms.



In developing poses I use myself as a model. Try it and you'll find that a tall mirror will give you lots of help. Two mirrors are even better. You can see hands and other body parts from a reader's viewpoint with authentic foreshortening--even get good angles on faces.

Next I detail the background and make the perspective just right. Don't slight this. Behind even superbly drawn figures, bad perspectives will make your work look false.

In my inking I do black masses first, with a Windsor Newton #3 brush. For lines and textures which follow, I use Rapidographs, Gillott #303 and #170 pens, also Windsor Newton #1 and #2 brushes. For corrections I use white tempera or sometimes "typing correction fluid." I postpone these until I have finished the total page, however. Let's say I'm on the first panel and convinced something needs correction. If I just by-pass the problem, by the time I finish the page the correction often does not seem so necessary. And it is also safer to leave touchups of water-based whites until the last when hands are nearly finished with the page.



As you can see in the finished panel above, the setting is an active one of unmistakeable character. It has depth, with its cast moving on many different levels. Yet all details read well and work in support of the total scene. But now let's review: I said, save time, get a solid art education; that will give you about 20% of what

you're going to need. The rest comes only with hard work and observation. You must train your eyes to look at things searchingly to record impressions accurately, for you'll be storing knowledge. Your imagination will have its turn, but first, the more you know the better you will draw. Good luck.

STYLE

DALE DOESN'T HAVE STARS IN HER EYES LIKE BRENDA.

SHE'S STILL LOOKING FOR **HER** MYSTERY MAN!



You don't have to be the best artist in the world to make it big in comic strips, but you do have to deliver something that will keep your concept in favor for a lot of years. Being different lasts only for awhile. There must be continuing entertainment—perhaps even that mysterious something called *flair*. Possibly that is what BRENDA STARR brought to comic strip sections in 1940. It certainly was what I tried to put into my drawings. For me, style was easier and perhaps more important than super-great drawing. Maybe a good style is often half the drawing and half inking or general way the strip is put together. Obviously part of my style is in its scatter of black accents, contrasting with light, frilly, feminine lines, within solidly delineated forms.

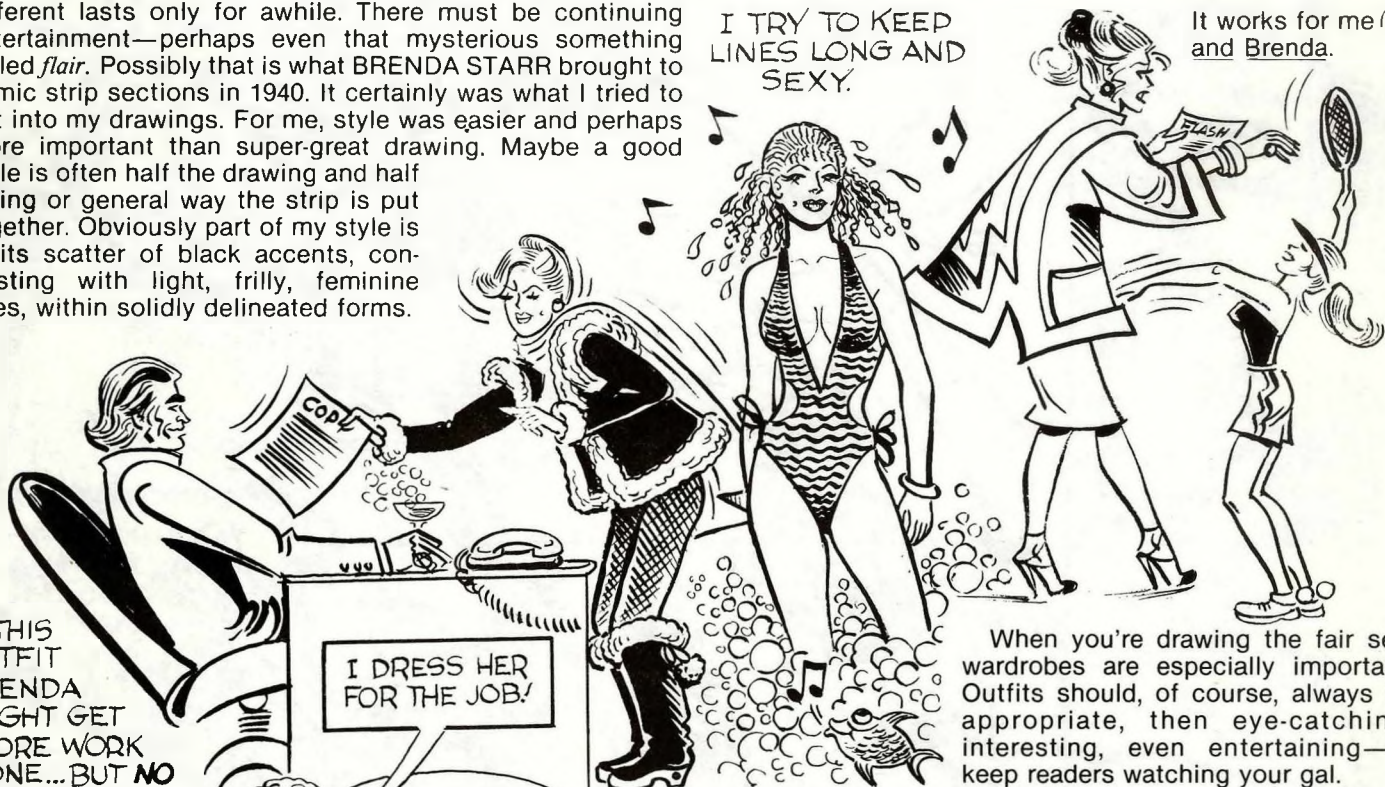
DALE MESSICK

She came into the world as *Dalia*, in South Bend, Ind. Began her art career doing greeting cards. Then, in her move for equal rights, decades before the "Women's Movement" she neutered her name to Dale and challenged professional barriers to women in comic strip syndication. She scored as the creator-writer-artist of tales about a beautiful young news-hunting adventuress named BRENDA STARR. Actually, she planned her gal's life initially as a lady bandit, but switched her to girl reporter at the suggestion of syndicate editor, Mollie Slott. Brenda started in June 1940 for the Chicago Tribune-New York News Syndicate as just a Sunday page, but by 1945 she was not only a full week package but also a movie serial produced by Columbia Pictures. For more than 40 years Dale and Brenda have been winners.



I TRY TO KEEP LINES LONG AND SEXY.

It works for me (?) and Brenda.



IN THIS OUTFIT BRENDA MIGHT GET MORE WORK DONE... BUT NO WHISTLES!

I DRESS HER FOR THE JOB!

NO TELLING WHAT SHE'S UP TO THIS TIME.

I'M EVEN AFRAID TO GUESS!

When you're drawing the fair sex, wardrobes are especially important. Outfits should, of course, always be appropriate, then eye-catching, interesting, even entertaining—to keep readers watching your gal.

CLOSE-UPS! GREAT FOR EXPRESSIONS!



HAIRSTYLES?

You'll often face the question: "How shall I do her hair?" But don't think of it as a problem. Rather, it is your big advantage. Her hair will always do so much to convey an image that will tell us about her—whether she moves in sophisticated elegance or with the grace of a bumpkin. For starters, don't try to remember, or even to make up hairstyles. Keep a women's magazine handy, or some fashion ads from your daily newspaper. When you have a picture of the real thing in front of you, it's easy to transfer that look to your lady, either in a simplified or more exaggerated form, depending on your style or the need. References will save you much vague groping.

OH, THERE ARE
SO MANY
WAYS TO
GO!

If, in your strip aging is something to be avoided, you can help your heroine stay young by keeping her brightly tuned to the latest fashions. The surest way to age your creation is to let her get in a rut, stylewise, that is.

Having her always in the same old hair-do in this ever-changing world is just not being with it. So if getting older isn't her thing, keep playing with her hair, just as she would. As a busy, always modern young woman, she'll try this and that, whatever is in vogue. And, you will have to *know* the latest thing in order to give her the now-look.

DON'T
OVER-
WORK
DETAILS.

VERY LOOSE LINES
ARE TIED TOGETHER
BY A SCREEN OR A
COLOR.

Wale
Messick

Sometimes I use a heavier edge line when inking Brenda's hair, but overall generally try to keep a looseness in it. I use a flowing, rhythmic motion with a #2 brush. This produces a lustrous radiance—just like in the ads.

Way-out hats seem to give that
"I'm-my-own-person" quality.

When you are trying for expressive close-ups to help bring life and believability to your character, use a model. All you need is a mirror to supply one. All by yourself you can do Academy Award stuff. Frown, glare, smile—and while you're being so terrific, just pencil those expressions on your star.

Approach to Page Layout 101

All right, class, settle down. Wally, stop that right now, we're here to learn. Quiet, please. ... That's better, class.

Now, class, since I am primarily known as a penciller, that is what I'll try to fill you in on. Pay attention because there will be a quiz at the end.

First, some basics: Working from a writer's script, a penciller's job is to lay out the page (decide size, shape and placement of panels/angles, characters, lighting, costumes, etc. to be seen within each panel). Basically, you must draw in pencil all that you hope to see in the finished comic book. The pages then go to the inker, who renders the pencilled drawings with black (India) ink, using a brush or flexible pen so the art is dark enough to reproduce.

As far as tools and materials one needs for pencilling, a pencil and some paper could cover it, but a drafting table and chair might help. The paper generally used is a 2-ply Bristol with a working area on each sheet of 10 inches by 15 inches. As far as actual pencils go, almost any that you like are fine. I like to do my basic layouts in a non-photo reproducible blue pencil and switch to a technical pencil (with 0.5 mm black graphite leads) to do my finished pencils. The technical pencil is nice because the leads are so thin that you don't have to sharpen them. A couple of good soft white erasers, such as Mars Staedtler makes, come in handy (unless you draw perfectly, in which case I suggest you transfer to the Advanced Pencilling 472 course on page 446). If you haven't already collected some sort of photo reference file, you better get started, because it will be needed.

BEJUCO, PANAMA.



Mystery shrouds the life of Stan Woch. Rumors of his birth in the 1800s and tales of his youth spent in gun-running, vaudeville and shipments from the East abound.

It is known that on one of many trips to the Orient he renounced worldly possessions and went to Tibet seeking the meaning of life at the foot of the Dalai Lama. Years later the answer was given ... Comic Books!

Undergoing an ancient Tibetan youth-restoring process, he re-entered civilization, immediately hypnotizing Gray Morrow to let him assist on the **Buck Rogers** and **Barbara Cartland** newspaper strips. Work followed at DC Comics on **New Talent Showcase**, **The Huntress**, **World's Finest**, **Swamp Thing** and the **Teen Titans**; and at Eclipse Comics on **Airboy** and **Real War Stories**.

Last reports place Stan at the Brookside Hospital for the Mildly Perturbed and Terribly Silly, said to be driven insane pondering the question, "Who put the Bop in the She-Bop-Do-Wop?"



Christy, I saw Diane pass you that note. Throw it out, right now!

Now, class, to start pencilling a page, I generally read through the script for that page several times until it's memorized and I can sit back and get a mental picture of what's needed in each panel and how all the panels will fit together on the page. It's also about this time that I decide which approach will provide the best visual interest for that page, a cinematic or a design approach.

Instead of wasting too many words trying to explain the difference, just compare the pages here on the blackboard and I think you'll get a good idea. The page with **Skywolf** is an example of cinematic storytelling, and the pages with **Davy** and **Valkyrie** show a design or decorative approach.

Diana, you're not taking notes. ... Wally, I've had just about enough of your hi-jinks for one day, so knock it off!

In the **Skywolf** page we can see that cinematic storytelling is a pretty straight-forward approach. Deciding layout sometimes boils down to what you want to focus on and how best to accomplish that.

After reading the script for this page, I decided that it should be a "set the scene" page, a page that shows the reader where the events are taking place as opposed to dramatizing the events themselves. You can see that the panels are all block-type, with no strong focus on their placement. This encourages concentration on what's going on within the panels themselves. The reader can clearly see an airfield and a bar. It's also obvious that this ain't a clean cut joint. The script called for a sleazy "wrong side of the tracks" sort of place, and I decided that would be best done with visual elements within each panel (smoke in the bar, stains, skinny mutt, spills on the bar, trash, etc.). Each panel is visually interesting on its own and needs nothing further.

Boys and girls, please settle down and listen to this!

This leads us to the two other pages shown. Now, these pages look quite different from each other, but in both of them I took a decorative or design approach. The page with Valkyrie is basically a "talking head" scene, very little action, just a conversation, not very interesting visually. Upon reading the script for this page, I realized this and started thinking of how to increase the interest. A cinematic treatment, like the Skywolf page, seemed boring because the same atmosphere and events aren't that fascinating to look at for nine panels in a row. It needed something more. Putting some thought into it, I decided that the fact of Val being in a room with bars on the window lent itself naturally to enlarging the first panel and using the bars as panel dividers. Applying this technique to such a page turns it around from being a bore to becoming a real standout.

A point that I want to strongly stress here—class, I insist you listen to this! Take notes. ...Wally, you stop picking on Christy or I swear you're out of here...!

Now, where was I? Oh, yes, the point is that when using this approach (or any approach, really, but especially a designy or decorative one), you have to keep in mind that the reader's eyes go from *left to right*. Your layout, no matter how wild, still has to be set out in tiers and on each tier the reader has to move from panel 1 right to panel 2, right to panel 3, etc. This is most important, boys and girls. Please write it down.

Looking at the page with Davy, you can see what I'm talking about: Even though the design of the page is pretty wild (it almost forms a counter-clockwise spiral pointing down to the falling airplane in lower left quadrant of the page), the reader's eye still moves from the left to the right and follows all the panels in the correct order. This sequential movement should be accomplished in the layout stage, but if you are going for a very strong or unusual design, you can also help the reader along by placing the word balloons in positions that force the eye to move in the right direction, as I did here.



A page design containing some chaotic elements (panels at angles, different shapes or overlapping elements) can add another level of visual excitement to the specific events within each panel. Therefore, even though the script for Davy's page was full of visually exciting action, I applied the same sort of decorative technique to it that changed the "boring" Val page to an interesting one. It was an important scene and I wanted to accentuate the drama. I further decided that the sixth panel should receive the most attention as it seemed to have the most emotional intensity. Thus, everything leads the eye to that panel, from the ropes of Davy's parachute to the size of the panel itself.

All right, Wally, that's it! Out you go. ...Now, young man. ...Straight down to the principal's office. You know the way!

Well, that about wraps up class for today and shows you a couple of ways to keep your pages from being boring. Before I finish, let me give you a few more quick tips on how to keep your pages interesting: Light people and scenes in different ways (heavy shadows for mystery, stark relief for drama, silhouettes for a copy-heavy exposition panel), change distances (close-ups, long-shots) and vary your camera angles (aerial views, worm's eye shots, tilted panels). Using a variety of these approaches and others of your own devising will keep your pages exciting.

I promised you a quiz at the beginning, and I know you would be disappointed if I forgot, so here it is:

- #1. Who is buried in Grant's tomb?
- #2. Where did Lincoln deliver his Gettysburg Address?
- #3. Name one state that the Mississippi River flows through.

Yes, yes, I will be grading on a curve. Please pass the finished tests to the front. Thank you.

Class dismissed!

BEAUTY AND THE BEST



BOB OKSNER

Born N.Y.C., then to Paterson, N.J. and back to N.Y.U., plus Columbia for M.A. and Art Students League. Taught high school, edited comic books. For Bell Syndicate, he created lovely "Miss Cairo Jones," drew "I Love Lucy" for King Features and "Soozie" for Publishers Syndicate.

He has done many years of Jerry Lewis and Bob Hope comic book treatments, plus scads for TV's Sergeant Bilko, Dobie Gillis and "Welcome Back Kotter." Currently doing "Lois Lane" for D.C. Comics. With wife Patricia, he added daughters Rebecca, Peggy and Amy to population of Teaneck, N.J. but now lives in upstate New York where he enjoys riding his tractor in summer and cross-country skis in winter.



Every drawing shown here went through the usual rough-in stages, but I'll just talk about preliminaries, assuming you'd rather see a lot of finished product.

When I start a "pretty girl" drawing, the last thing I think about is her face. More important is the idea I want to convey. Is the young lady going to be coy? Happy? Pensive? Whatever the thought is, the movement and attitude of her entire body should send out the message.

So at first, rather than the girl, I sketch the emotion I want to show. It's important to forget about "pretty" initially so that you won't, in a panic, repeat stale clothing store dummy poses you have seen, or worry about small details like lips, brows and lashes too soon.

With "body language" roughed in you'll have two paths available. First, if the pose is one you can confidently draw, do so. But if anatomy or costume folds may be a problem, have someone pose while you draw. Even better, capture the pose with an instant camera.

Only when total figure looks good do I concentrate on making things pretty--lips, mouth, brows, etc.

Always be sure to keep faces in perfect balance--eyes aligned.



This is when you refine each drawing to make the turn of forms more delicate and subtle. Now you correct lines that may be misplaced no more than a hairs breadth. It's my time for making the lines of legs, hips, torso, head, neck and shoulders flow into each other. For me it makes the drawing look "smooth."

A kneaded eraser gently removes an offending pencil line. The faint trace that is left I use as a guide in relocating the line ever so slightly.

This is also the time to do some un-drawing--that is, take out unnecessary lines, whatever is unimportant. Get rid of fussiness.

Reviewing a bit, think of the girl you are drawing as an actress whom you are directing in her moment on stage or screen. You must find attitudes and emotions in her that will make her a vibrant, feeling personality, not just an everyday, dull performer.





While my drawings of young women make no claim to being the look of real life, they are an idealized version that can, I hope, please both men and women. Why not? It is life without shadows or wrinkles--with every one as pretty as you and I would like to be--on our good days, at least.

I use very little shading even, getting over-all patterns of light and dark by carefully detailing clothing and other materials with interesting designs, textures and smartly modern configurations.

In drawing "real life" pretty girls, do not be surprised if proper proportions are your continuing toughest hurdle for perhaps quite awhile.



On expressions, use a mirror to get help from "the actor" in it. I mean you, of course.



Check to be sure that figure is properly balanced also, not too chesty or too hippy



In your practice, try to give the girls you draw widely ranging emotions, not just the stock pretty girl smile, lacking depth and so often over-used.

In the more cartoony, symbolic pretty girl type of drawing, often no one can really tell if outrageous extremes are a mistake or merely cartoon freedoms that you choose to exercise. But when you commit yourself to drawing "almost real life" beautiful women, you accept rules of proportion that can never be stretched too far. Of course, I should never say never, because never following rules is a cartoonist's privilege. But here it is simply a matter of your having to make a choice.

All of these drawings were done on 2-ply Strathmore, plate finish, and inked with a #4 brush and #303 Gillott pen. In the comic strip below, I hope you will notice how much story can be told without a lot of words. That's what I like, because there is maximum space for pretty girl poses -- and she's what the reader came to see.



DRAWING WOMEN

My specialty is drawing women. It's my theory that women draw women better than men do. Check out the work of Nell Brinkley, Margaret Brundage, Zoe Mozert and Tarpe Mills. I think men, with obvious exceptions such as Frazetta and the late Wally Wood, tend to draw women as men with breasts. But they can be forgiven, because we women are drawing what we know best--ourselves. However, what we actually put on paper are representations that may stray far from reality. Certainly any level of simplicity, exaggeration or caricature is okay, if that's your thing. As long as you convey the spirit and the role of a character, you're bound to be swinging right.

One of my better-known friends, Rosie the Riveter, shown below (in two stages) makes no claim on realism, but does look capable enough to be number one over any rivet she's ever met.



I do fairly detailed roughs, starting with a col-erase blue pencil and then tightening up to a close-to-finish look with a #2 black pencil. For inking, I use the same brush that is probably favored by most cartoonists in America--a Windsor Newton #2, series 7. For filling in big black areas, naturally I use a brush several sizes up. Where you're filling in blacks to straight line edges, as above, a wide poster pen, 3/16 or 1/4 inch wide, will lay in a lot of ink with close to straight line control. Outlining my figures, I don't try for a thin-thick-thin line, but working with a brush, just enough of this seems to be a natural result.



TRINA ROBBINS

Started life in Brooklyn and gained her first publication in underground newspaper, "The East Village Other." Her comics have been reprinted in seven countries. In 1970, she was editor of the first ever, all-women comic book, "It Ain't Me, Babe." Received 1977 San Diego Comic-Con Ink Pot Award for her contributions to the industry. Credits include Playboy, National Lampoon, Heavy Metal, (she's often been called the first lady of underground comics) Epic, Me, Howard the Duck and the Village Voice. Now living in San Francisco in a pre-quake Victorian House--she collects Golden Age Comics, dust and shoes.



Drawing women you'll have to keep aware of the styles being currently favored. Invest in a copy of Vogue for truly smart upper crust clothing, or for a more conservative view, just get a Sears catalogue. At least then you're not likely to miss the latest style boat and come up with a once popular mini dress of the 60s on a young lady of the 80s, plus boots even. It's not her fault she is sure to look tacky--unless the story is set back in those days, which then may make her look just right, and you the smart one.



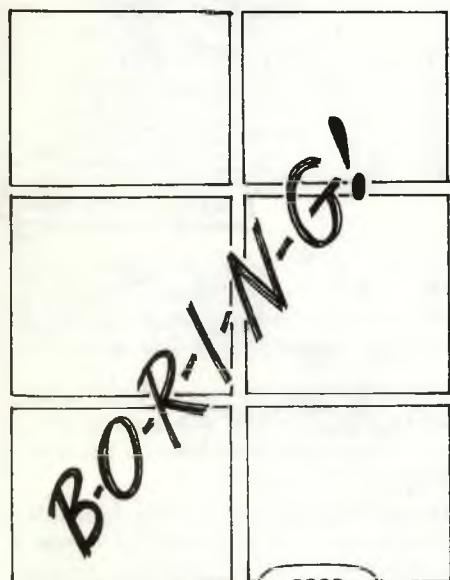
From your Sears catalogue you can get styles and detail for shoes, handbags, accessories and anything else that your lady may be wearing or carrying. It's the handiest reference file you can find.



Research is often half the fun. Here it took me to the year 1919--

--for my adaptation of Sax Rohmer's famous novel entitled "Dope."

On such a period piece, you can study, just as I did, old fashion magazines for the look of the time.



Before starting a page, I use thumbnail layouts to decide what I want. A strait-laced, balanced division of the panels has a dull, unimaginative look, I like to vary every page. It isn't hard to get freshness, variety and interest in page layouts. Often I draw silhouettes, open panels to guarantee a new pattern on each page. Some stories lend themselves to more extreme layouts, of course.

So let story action influence your thinking when you plan the patterns of panels on a page.

I always try to simplify figures and compositions. It keeps things readable and easier to finish. Here is how a cartoonist would likely do the Mona Lisa. Quick and simple.



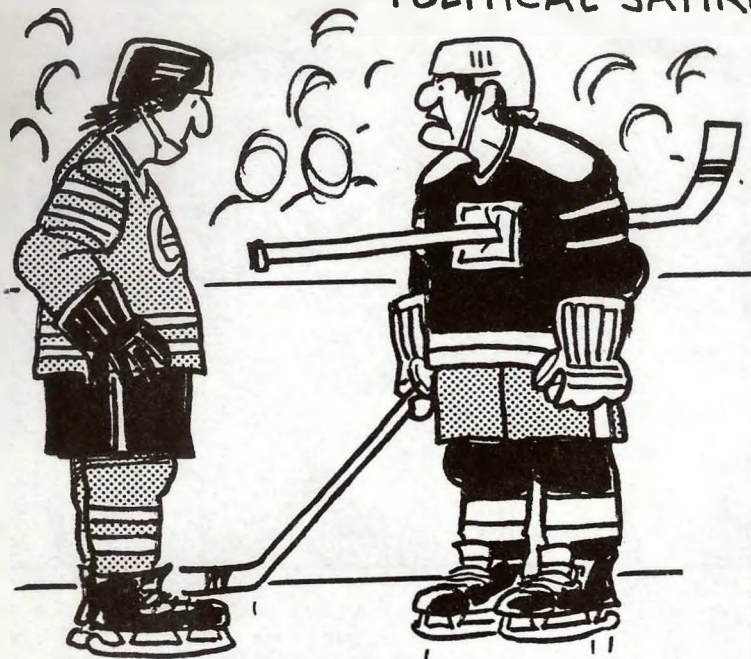
You can suggest a lot while hiding grisly details this way--in a silhouetted scene.



A circular panel can be broken for more variety, with balloons and parts of an action edging outside of it. Close-ups feature very well this way.



Berry's World OF SOCIAL AND POLITICAL SATIRE



"OKAY" ——— NOW, I'M MAD!

First, let me join the good-idea chorus. Well done, cleverly drawn art can enhance, even amplify a good idea, but will add little or nothing if the gag is weak. So lean on ideas and don't fret about developing a style. That will come naturally. It will be something that will work with your thinking. If your wit is zany, really "off-the-wall," you will evolve a style to fit it. If you lean toward wry comments on the current scene, you'll likely develop a style of drawing that lends credibility to your gags by offering people who look like they have come from the real world in just mildly caricatured forms. That's my line.

I gave my hockey players, above, a real-thing look to contrast with the impossible situation that is only funny in that framework. Just as the teenagers, below, carry the impossible radio on the beach gag by not looking too impossible themselves. But mine is just one style. You can gain by studying many of the great cartoonists you admire, with as many different styles. You can even copy them in practice and still evolve your own particular style.



"Just wait 'til you're a parent, someday! You won't know what you're talking about, either."



A loose style like mine doesn't keep you from suggesting more than is actually there. Nothing seems to be lacking in family session at left. Even my blacks are loosely defined, never precisely filling an area. But loosely suggested details can only be done on a careful "underdrawing". That's all important. Same rules prevail at right, where I show a quiet moment in another American home. It's behind the scenes--certainly nothing political.

JIM BERRY Chicago spawned him, over 600 newspapers and millions of readers have claimed him. A BA out of Dartmouth and Ohio Wesleyan, with a minor in art, and a Navy hitch behind him, Jim assailed the syndicates in 1960 with a portfolio of editorial cartoons. He landed a spot on the NEA art staff in Cleveland, with the understanding that he could submit cartoons--and shortly Berry's World was on its way. Now he's a five-time winner of the NCS Headliners Award, this year's president of the Association of American Editorial Cartoonists ('81-82) but still finds time to sail, golf, tennis, swim and paint, while living in both Florida and Massachusetts.



This doesn't apply to new cartoonists.



There are many ways to have fun along the way. For instance, you can add a lot of the pro look to your drawings simply by laying on screens. Above left, the hesitant fellow--who won't be you--got a nice pattern in his jacket with little effort on my part.

One nice thing about my format is the wide range I can roam--featuring characters from the world scene or the ghetto, and all points in-between. A whole world is my stage. This offers endless opportunities for gags--and fun for me.

The way I draw my "real people" is pretty loose. If I worked tight and careful a different quality would intrude. I think there are story gains in a seemingly extemporaneous presentation: I'm just tossing off visual one-liners without letting any effort show through.

I can also enjoy using caricatures without having to do more than make them recognizable.



"I can't come out and play now. I've got to work for a couple of hours."



Here's typical family at dinner, but with an atypical extra for the gag. Yet, simply adding the unexpected does not make a gag unless it makes a point. In this case it's a comment on the widely increasing spread of the earplug radio and "my space" syndrome. Try always to relate gags to where we're all at, and you're surer to score.

The attitudes of your people are always important. Looks, expressions, how they sit or stand can mean everything. Though each family member in this case is reacting to a different world, I chose to show almost zombie-like states to sharpen the gag.

In visual terms, don't be afraid to experiment, with both methods and materials. Copy the work of favorite cartoonists line for line to study why they draw and stage things the way they do. Search for those that give cartoons special sparks.

Berry's World



Another dinner discussion, at low left, gained a spark by being on a bit higher economic level. All it took was a few items to add that flavor: Just a chandelier, a painting and mantel group, and a slightly special tablecloth are enough. Note how much of chandelier is merely loose suggestion, as are other details of the simple setting.

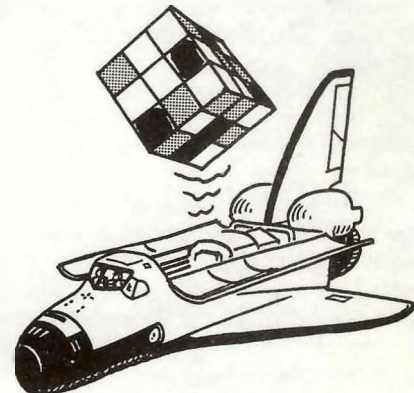
Also of value, I think, is the white space balancing the more occupied area of the panel. Amidst the crowd and the clutter of a comic page, white space helps to set your spot apart. In the deer scene, white space punches out the sign, just as it isolates puzzle block above plane at right.

In a predominantly light drawing, eyes immediately are drawn to a dark area—just as in a dark drawing they go to a light area. You can often let that be your guide in staging cartoons. They should always read from left to right, of course, and even without the emphasis of blacks or whites, you can't miss being right if you place the "kicker" of your gag in the lower right corner of a panel, because that's the part that gets read last. It's like getting the finish or punch line from a comedian, as shown below in store window.

Above right, another example of scenesetting with very little art shows that the job needed only caricatures and onion domes.



"I liked the arms race much better when we were the only ones in it."



"The Pentagon says it'll drive the Russians nuts."



"I like it!"



Almost everything is fair game in my world, where humor can often punch out a sharp comment more effectively than involved text. At lower far left, I am sure you can see the "dollars-come-first" view of industry pollution is readily apparent. Just three words wrap it up.

But whatever your message, you'll find there are eight sides to every fence. What may be great to one person won't even be in the race with another. So, my advice is to just please yourself, and you are bound to find lots of others who will like you as well as you do.

HIS OWN ARMY

MORT WALKER

Born in El Dorado, Kansas, Mort has become one of the most successful cartoonists ever. His only art training came from a Landon Course and experience. His family made an early move to Kansas City where his schooling was eventually interrupted by World War II. He came out of the infantry a first lieutenant after action in Italy.

He finished college as editor of U of Missouri's humor magazine and moved to New York to be an editor with Dell Publications. Then a swing to freelance cartooning made him America's "most published gag cartoonist" before the 40s ended. In 1950 the last comic strip purchase personally approved by William Randolph Hearst was Mort's "Spider" (popularized in his Sat-Eve-Post gag cartoons) which was switched from campus to army locale and became BEETLE BAILEY, an immediate success. Many awards followed, among them the 1954 Reuben award of the National Cartoonists Society. The Society has enjoyed having Mort as its president, the editor of its various publications and in other executive services.

Creator of, or associated with, many other strips, he now lives in Greenwich, Conn. among a clan of assistants and admirers--near still another creation, his Museum of Cartoon Art, a prime interest of the area. BEETLE BAILEY is in over 1500 papers in more than 40 countries and read daily by 100 million friends. Scores of Mort Walker books are selling everywhere and always, but here he is taking a teacher turn:



There are many ways to approach comic strip art and they're all right...and they're all wrong. What I mean is, the rules are constantly broken by some newcomer who goes onto great success while many who follow all the rules never get it going. All I can do is tell you what rules have worked for me and let you take it from there.

Most student cartoonists forget the primary rule: "The idea is the most important ingredient in a cartoon." They work so hard learning to draw and neglect learning to write. A poor cartoonist with a great idea will succeed while a great cartoonist with a poor idea won't.

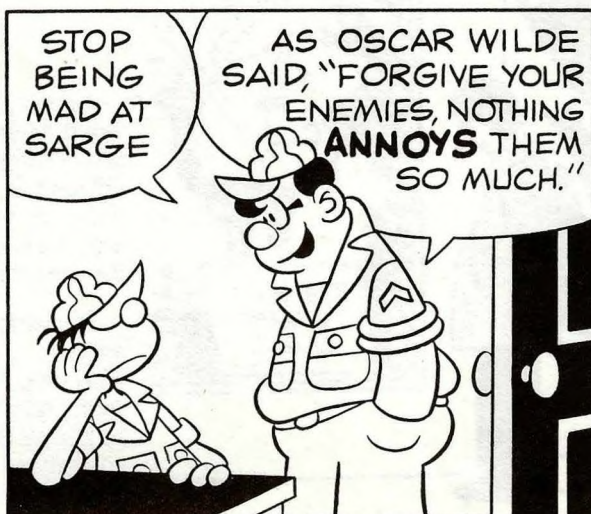
I think the best ideas are the ones people see themselves in. Oftentimes the idea is autobiographical...something that happened to the cartoonist that he thinks happens to everyone else. Those are the ideas people cut out and stick on their refrigerator doors, bulletin boards, etc.



I think Sarge is likeable in this one.

Of course, good cartooning enhances the idea. An idea that relates to the reader and also allows the cartoonist to draw action pictures, funny things happening, and humorous expressions is bound to be a winner. Static drawings are unappealing.

"Seeability" is very important. Make the cartoon easy to read or the reader will just skip by it. Keep your dialog sparse. Make your lines definite. Keep lots of white space in between elements in the drawing. Letter large. Point up the important ingredients in the idea. Make it easy for the reader to "get it."



SEVERAL PEOPLE HELP ME DO MY STRIPS. BOB, GREG, BUD AND JERRY COME BY MY STUDIO WITH THEIR IDEAS AND WE DISCUSS THEM FOR A SHORT TIME.



THEN IT'S TIME TO START THE FINISHED DRAWING. I CHOOSE AN IDEA AND START PENCILING IT.



This is autobiographical.



A clear, open style like mine...

...can take a lot of reduction.

as you will notice below.



It is to your advantage to create characters that people care about. Give them definite personalities, and preferably likable qualities.

Create friends for the readers, someone they look forward to seeing every day. If you can do this it will help in the gag department. A great character will make a good gag even better.



Those aren't all the rules, only some of them...and tomorrow I'll have a whole new set, anyway. So go ahead and do it your own way. It's probably better and you'll enjoy it more. And that's what it's all about.



Drawing fierce and fearless is fun

TARZAN TRIUMPHS

MIKE GRELL

AKA: "Iron Mike"--provides the following: Born--yes (in Wisconsin, where he still lives); Height--not nearly enough; Weight--don't ask; Sex--yes. He's an alumnus of the University of Wisconsin, the Famous Artists School Correspondence Course and Chicago Academy of Fine Arts--also an Air Force illustrator for 4 years. Worked as a commercial artist while attending school in Chicago and later ('72 - '73) assisted Dale Messick on BRENDA STARR. Then, went to work for DC Comics, doing Aquaman, Superboy, Legion of Super Heroes, Batman, Green Lantern, Green Arrow, Sgt. Rock, Deadman and the Phantom Stranger. Created THE WARLORD in 1974. It's one of the top-selling books in the line! Began work on Sunday comic strip, TARZAN, in 1981--a great and satisfying goal. But in his spare time he's producing another comic book called "STARSLAYER."



No action-adventure has been loved by as many fans for as many years as TARZAN! So working on his strip means a lot to me, and I can't think of a better helper here on your how-to pages. If you ever choose to develop a hero who doesn't rely on any super gimmick, but instead always licks the bad guys with brains, skill and muscle-power, you might take some tips from the Tarzan Sunday page. First of all, even though his stories are loaded with action, I lean hard on strong emotions too, as you'll see above left.

Anyone drawing a meagerly clad hero like Tarzan must have a good feel for anatomy--on paper, that is. In the upper right corner of this page, you can see how many muscles that includes. But my rendering just suggests they are all there without delineating them in a too-clinical manner. If you can, get to know bone and muscle structure and function in an art school anatomy class. There are lots of good books on figure drawing available at art stores or book stores. You can learn a lot from one of them. I recommend George Bridgman's "Drawing From Life." In any case, keep a handy reference work around. Don't ever just draw scattered bulges. Some of us may have figures like that, but our heroes--never.

In scenes I've scattered about this page, you can observe the importance of contrasting patterns of strong blacks and whites. Even though color is coming later, your pictures will always really be told in black and white. So that's where you've got to put the power. Sometimes you can indulge yourself with levels of intricate detail that may not read as well as you want until sharply different colors do their bit. Knowing the color is coming, you can plan accordingly. For instance, in the clobber scene below, the villain's costume, Tarzan's fur and the background are all equally busy in black and white and depend on color to separate them. Whereas the knife scene is not as dependent, but it is designed to benefit from color nevertheless.



Notice patterned blacks in Tarzan's hair, the whites delineating his jawline and neck. I hold my shading blacks away from the outline edge and separate them as in the hair, simply to provide plenty of color opportunities. Even in black and white it lends crisp definition and a particular sharp style of inking. If you need a label, let's call these spaces between shading and outline reflected light. At left, it's there too, on Tarzan's upper body.

In this scene, there are fewer blacks modeling Tarzan's physique simply because it's nice to have variety in a panel here or there. Against a clear background, Tarzan stands out from the darkly shaded stuff around it.

The jungle is a great stage for any hero, and you can set the mood of a story by the way it is handled. Hal Foster depicted it as a paradise, while Burne Hogarth showed it to be a world of constant peril. Either way, you're bound to come off great. But remember, "It's a jungle out there!"



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In a jungle setting, you simply cannot avoid doing animals on a regular basis. And that means research, so that you won't try to deliver anything of a less authentic look than that of your hero. With Tarzan established as such a real being for over half a century, I make sure that the animals I draw look authentic enough to fit right back into the books on natural history that I use as my first line of reference. Up here in my part of Wisconsin, I don't have a big, wonderful zoo or museum close at hand. So if you've got that kind of help, use it. But anyone who can get to a good bookstore or library can find animals enough to fill any jungle. In an adventure strip, it is up to the artist to use time and care enough to deliver the real look.



On Tarzan, I work in "half page standard" format. However, not all papers allow the same space for your art, and do, in fact, drop some panels. Your story must be written with various possibilities in mind. It's tricky. First two panels must be a prelude that's loseable, the main story actually beginning in panel 3. Even with panel 1 used, panel 2 must be loseable, so the story reads well from panel 1 to 3 and on.

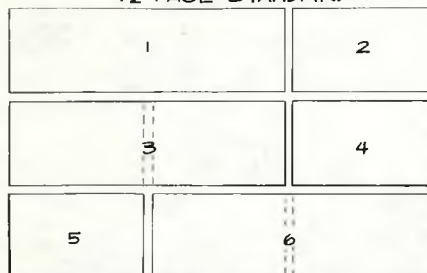
Humor strips use panels 1 and 2 for short lead-in jokes which are not a necessary part of the story that follows. There is usually no concern about tabloids that drop panel 2. Tabs seldom give gag strips a full page.

It's up to you, the artist, to use time and care enough to guarantee that your "real life" adventure strip will have a genuine look throughout.

For Tarzan, I also have to get that real life look in equipment, dwellings and conveyances. It means more reference material, but it's worth it. I try to draw things with a simplified but authentic look, not far from the Roy Crane/Buzz Sawyer style, as you can see in the riverboat below. You'll notice how I've left the river totally free of detail, except for just a suggestion of the boat's rippling wake.



1/2 PAGE STANDARD



Here are basic layouts for a Sunday comic page: With some imagination, the system is not bad at all.

THESE ARE THE BASIC SHAPES AND DIVISIONS OF THE PANELS FOR A STRIP DRAWN 1/2 PAGE STANDARD. THE LOGO ALWAYS APPEARS IN PANEL ONE. UNFORTUNATELY, NOT ALL NEWSPAPERS CARRY STRIPS

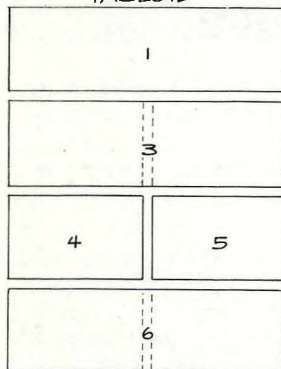
IN A UNIFORM SIZE AND SHAPE.

TO REDUCE THE STRIP TO 1/3 PAGE STANDARD, THE TOP TIER OF PANELS IS REMOVED AND THE STRIP TITLE IS PRINTED AT THE UPPER LEFT.

LOGO 1/3 PAGE STANDARD



TABLOID



THE TABLOID FORMAT IS ACHIEVED BY SIMPLY REMOVING PANEL 2 AND STACKING THE STRIP IN FOUR TIERS.



Just above are two villains. Making bad guys interesting is also important so I use a broad range in designing them.

At right is one of my Sunday Pages. You can see how combining various panels lets me expand scenes for impressive effects.

One thing should be certain in everything you have seen here: I'm having fun, and I hope you will too. See you in the funny papers.

EDITORIAL CARTOONING

LOCHER CHICAGO TRIBUNE

The pen and ink products of editorial cartoonists have at times actually helped make history. For proof there's an outstanding example in the 1871 to '75 pen attacks by cartoonist Thomas Nast on the infamous Tweed Ring's control of New York City, which was pouring stolen millions into the pockets of Boss Bill Tweed and his corrupt cohorts. The cartoons sparked efforts that wiped out the political pirates. But Tweed, himself, subsequently escaped jail, even fled the country. He might have stayed free hiding in Spain, if it had not been for someone who recognized him from the Thomas Nast cartoons. Tweed was returned to a U.S. cell for the rest of his life.

One of America's first editorial cartoonists was that all-around genius, Benjamin Franklin. I feel proud and responsible working under the same banner as such greats. Man! I'd like to make some history, too! I don't have the space for that here, but can show some bits on the way I work. Naturally, we can't start without an idea. But there'll always be plenty of those around.

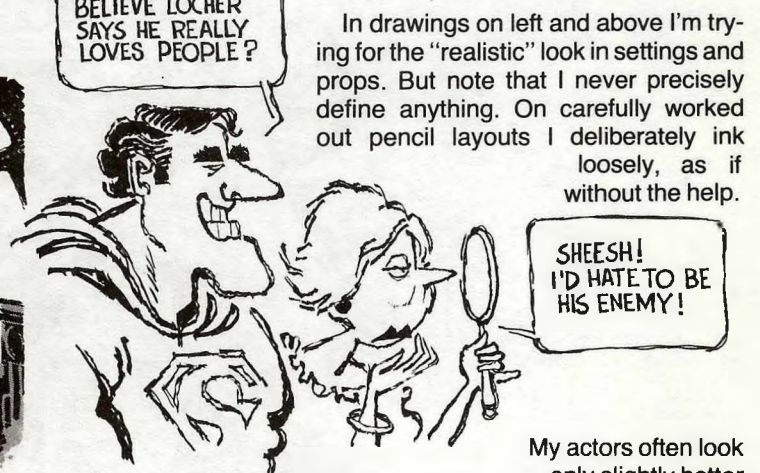
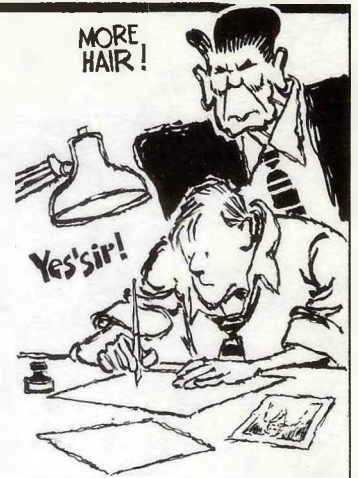


"When I asked for a bailout plan, that's not what I had in mind!"
Keep that loose look even in all dials, digits and doodads.

DICK LOCHER

Editorial cartoonist, Chicago Trib since 1973. Lots of his work is on display in the halls of Congress and the White House. One caricature even found a place in Russia's bleak Kremlin.

From University of Iowa and Chicago Academy of Fine Arts, he went to the U.S. Air Force, where he flew and tested jet aircraft. Next he signed on with Buck Rogers--the comic strip--which he helped write and draw until he became Chet Gould's assistant, creating and drawing for the famed Dick Tracy strip. Leaving strip work for awhile, Dick headed his own art agency until tapped to be the Tribune's editorial cartoonist. On a five a week schedule his powerful, bold, funny cartoon commentaries are now syndicated in over 175 papers.



My actors often look only slightly better than an unmade oyster bed. Naturally. Who ever laughed at a well-made bed? I favor realistic proportions over-all, but when I get to various parts, there it's my mission to stray freely, yet stay on the real side. Never any bulb noses.

SHADING: (I keep that shaggy too)

Lots of heavy blacks in a well-planned over-all pattern will guarantee a visual impact that will grab and hold a reader more quickly than a cartoon's intellectual whack alone. So I usually work strong, with a balance of black areas.

Naturally I keep such scattered accents as shaggy as my lines. For middle-tone shading I like what I can get using #42 Craftint paper. The screen effect is made visible by applying a bottled chemical. A variety of papers are available. More than one pattern can be raised in the same sheet

To get my ragged effects I dab on the liquids with a small sponge. Looseness—or the appearance of it, at least—it is a must. If you let your shading or any part of your drawing get too tight or rigid your readers may go tight and rigid too!

But best of all, I think the shaggy way is a lot more fun, and such an easy way to that magic quality they call "character."



"I hate to tell you this, Phyllis . . . but it'll be a cold day in June when I give up half of everything I own!"

BUT EVEN WITH A RAGGED STYLE, DON'T YOU HAVE TO DO A DETAILED PENCIL DRAWING FIRST?

But remember, you can't skip that careful pencil drawing. It's really where all your quality is. In doing the circus wagon at right I drew all perspective and details with almost catalog definition. When penciling it's okay to use a ruler, but never when you're inking. That's when I use only pens and brushes.

With a detailed pencil job to ink, the challenge will be to keep from rendering lines exactly as they are. This is where you try to draw it loose, as if those great pencil lines weren't even there. You can deviate slightly from center points and perspective lines to help your shaggy, quick-draw look—but never so much that things look too far from what's right.

Lettering can't take the shaggy look without looking amateurish and sloppy. So I make mine fit in by relying on a slight lack of uniformity in lines and letters. It is carefully done but seems to fit in the shaggy scene because it is equally different from the usual—far enough from textbook lettering to belong on the shaggy scene.

Using a "shaggy" inking style like mine, you'll find your own lines. Exact copying isn't possible.

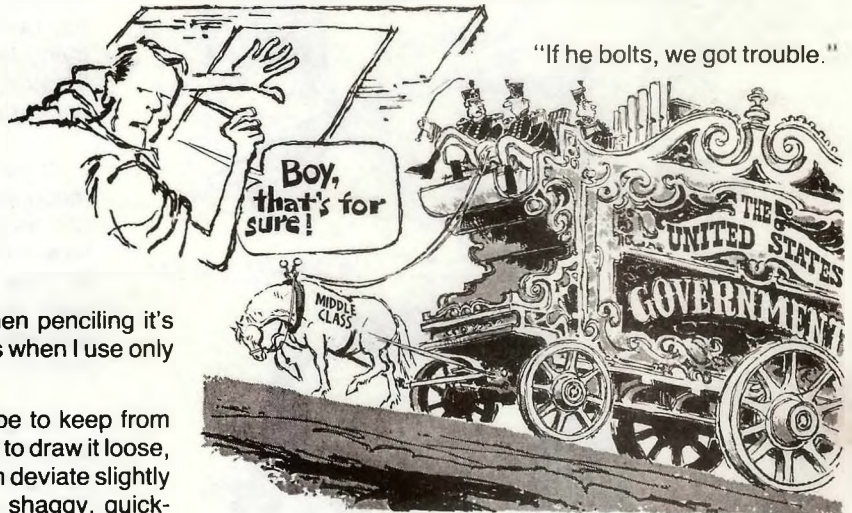
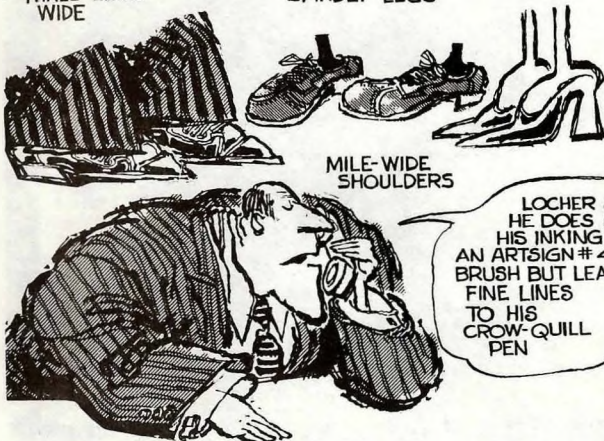
I repeat many gimmicks in my figures.

PANT LEGS ABOUT THREE LEGS WIDE

WHOPPER SHOES ON SPINDLY LEGS

MILE-WIDE SHOULDERS

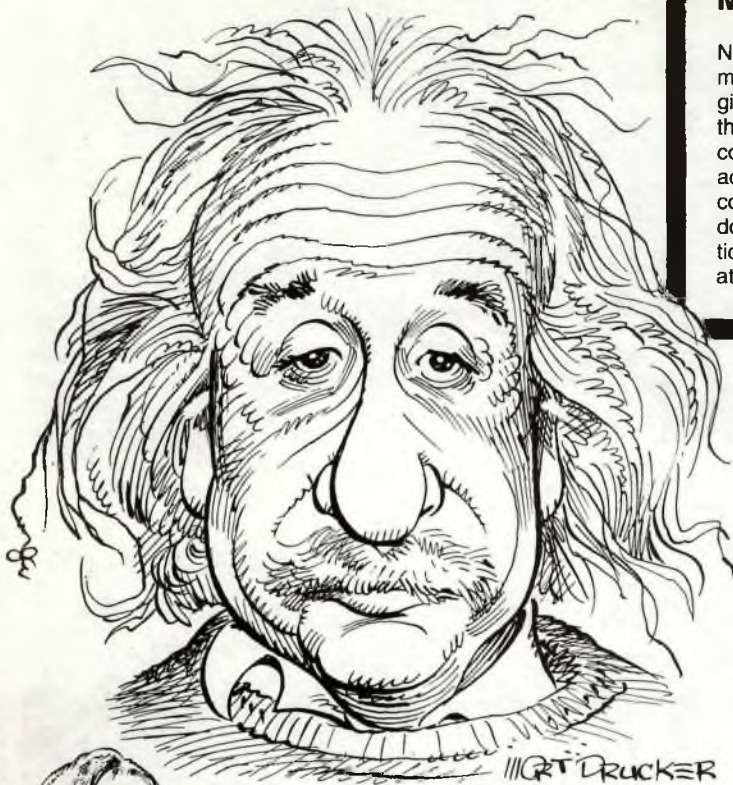
LOCHER SAYS HE DOES MOST OF HIS INKING WITH AN ARTSIGN #4 BRUSH BUT LEAVES FINE LINES TO HIS CROW-QUILL PEN



"If he bolts, we got trouble."



CARICATURE



MORT DRUCKER

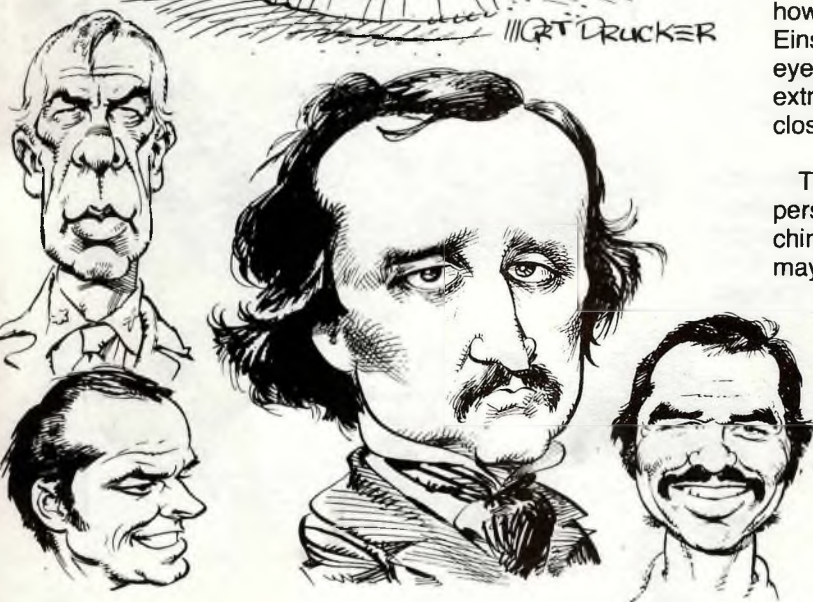
Saw his first days in Brooklyn, N.Y., where Erasmus Hall High School provided more than just education. His high school dream girl became his wife. Two lovely daughters are the proof that it was a super idea. As a free-lance commercial artist, Mort has worked for national ad agencies, along with twenty-five years as a contributing artist with MAD Magazine. He has done TV animation, comic books, book illustrations and cover art for Time Magazine. He works at home on Long Island.



When drawing caricatures there is no escaping the fact that we all have the same features in the same general locations. It is the space between them, their proportions and relationships to each other that give each single face its own look, unique among millions. Of course, head shapes and trimmings such as hair here, there, or nowhere will help make it easier when you're trying to capture the total look of a well-known person. Albert Einstein has much to work with. At left, every line seems to belong to him alone.

Some artists need only a few key lines or forms to gain a recognizable caricature, but I favor a solid portrait look in which I can manipulate every possible aspect of the individual. Notice how much is gained simply by widening the space between Einstein's brows while narrowing the space between his lidded eyes. In the Bobby Riggs cover for Time Magazine, I used more extreme and apparent exaggeration, bunching his features closely in the upper center of a broad, cherubic face.

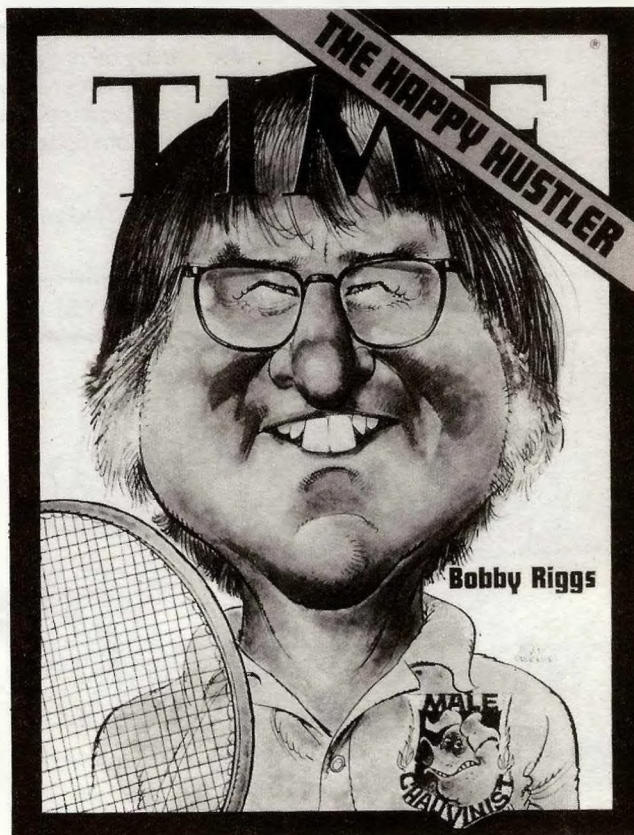
Try to be aware of those special features that help make a personality recognizable. It may be heavy eyebrows, ears, a big chin or small features that swim in a large, fatty contour. Or it may be sunken eyes like those of Edgar Allan Poe, at left.



In Mr. Poe's case, hair, brows and moustache, handled carefully, made the job easy. Yet, you will notice that I did not really draw his brows, merely the shadows beneath them. This was to accentuate the broad whiteness of his forehead. On his thin face, I've shaded with fine, delicate lines--in contrast to the more rugged handling of the tough, modern-day celebrities surrounding him.

I hope you can see why I favor doing caricatures in not just a few lines but almost a portrait sketch manner. The latter permits me to have fun with every feature, which should be evident in these views of Lee Marvin, Jack Nicholson and Burt Reynolds. None of Poe's wan fragility shows in these gentlemen. They come on strong. Capturing the spirit of a personality is important in a caricature, as I've tried in these four.

My tools are usually 2 or 3-ply kid finish paper, various Gillott, flexible pen points, Artone black India ink and acrylic white for touch-ups. The Time cover was done in color, of course. For such jobs, my usual method is to ink with Pelikan Sepia and paint with Dr. Martin's Dyes, using #2 and #3 red sable brushes. The dyes give brilliant colors.





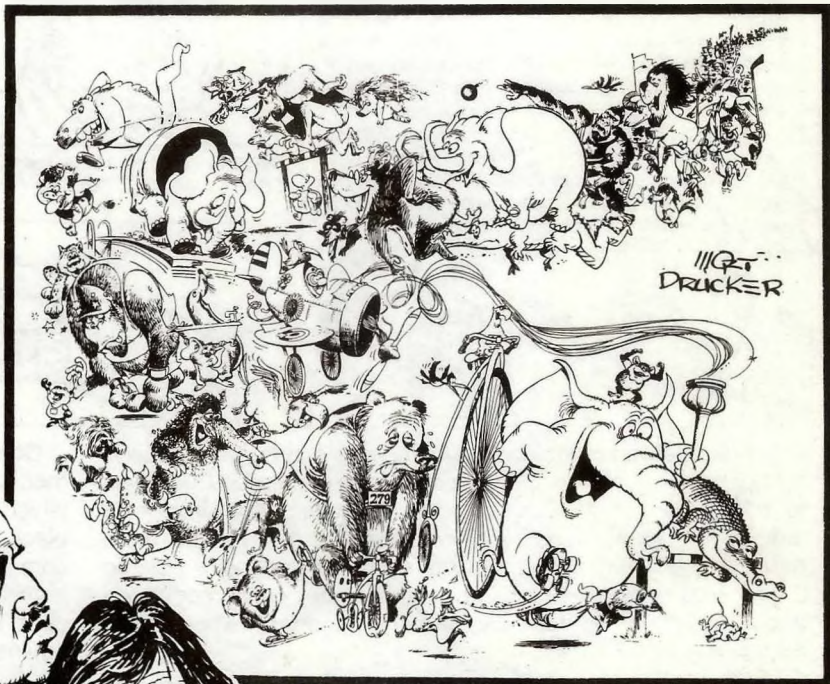
With Sigmund Freud, at left, again the ears and eyes were fair game. But in his case there was also that bald head with slight rim of hair and a distinctive beard. And of course the nose is so often the centerpiece of it all. In this case those big, putty-like ears help a lot. These are shared by Pablo Picasso, too, on the right.

In my ink rendering, you'll notice that I don't use uniform lines of constant thickness, nor do I use a consistent thick-thin pattern. Instead I keep lines varying in weight and as free as I can. If you can get to where you're not just tracing your pencil under-drawing with ink, but are still building the forms of a figure, your ink rendering will surely gain more quality and character. I really think that young artists should first of all learn to draw well, rather than be too concerned with developing a style. With good drawing, your style will come.



Learn to caricature kids and animals too. You'll often have them coming on the scene, whether you're in comic books or advertising. Particularly with animals, my zoo at right should prove that I observe no restraints. It's your privilege, too. As long as the right parts are there you can go to any extreme.

When I have to draw objects, I even caricature them—cars, trains, buildings, all props. But I do them with humor, not realism. Note the airplane and other devices in the crowd at right. It's the only way to make things look like they belong with your exaggerated, comic characters.



There was a time when this man was one of the best known personalities in our entertainment world.



If art is your chosen field, be prepared to challenge and conquer a wide variety of assignments and your skill will surely sharpen and grow.

As subjects for caricatures you can't pick better than well-known movie stars. Their faces are so often in public view, and there is a continuing market for good caricatures of popular entertainment figures, in ads and articles. With them you won't face the hazard that comes with drawing celebrities of the past, whose appearances are not as familiar to all. Like Charles Dickens, at left, and Henri de Toulouse-Lautrec, below right. However, such esoteric caricatures are often assisted by the text which they accompany.

You'll notice that in Dickens' beard, I made no effort to draw whiskers. I merely suggested them with blatantly unrealistic crosshatching and squiggles. Even his hair gained character from its seemingly quick delineation. Use your sketch pad, drawing from life, and it will help develop such flairs of quick rendition.

It is important to try to improve all aspects of your drawing abilities. If you have difficulty drawing hands, feet or even certain positions of a figure, practice these areas until they're no longer a problem for you. And keep trying to expand your portfolio—the collection of samples you carry to offices for "show and tell."

To young artists who regret the "Competition," I say competition is exciting. It helps you learn and improve. You can't get out in front unless you're racing someone.

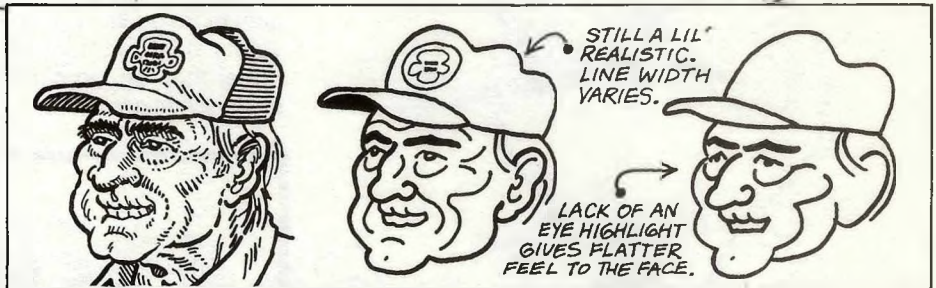


LEE MARRS-



You don't have to be able to create animated movement to be a designer or storyboarder of animation-- but to be good you must have complete understanding of the system and its mechanics. Go to an elementary animation class or hook up with a communicative animator. If you're designing characters for your own films, be as outrageously different and original as possible, the stranger the better. Remember though: the more lines you use, the more costly and time-consuming the animation will be. Choose carefully only vital details and delete the rest. When designing for existing animated shows, you must of course follow whatever style has already been developed.

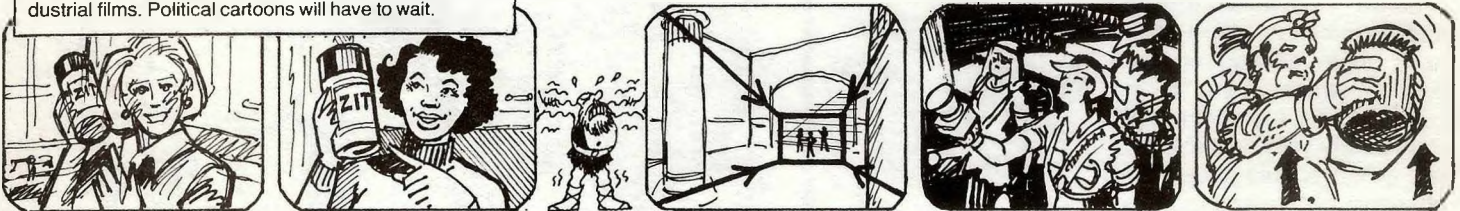
Alabama born, Lee majored in Art and International Relations at American University, Wash. D.C., planning to be a political cartoonist. Instead she has been a magazine/newspaper illustrator, display artist, graphic designer, comic strip assistant ("Little Orphan Annie" and "Prince Valiant"), feature syndicate editor, Emmy Award-winning TV art director, co-founder of Women's Comix Collective, comic book writer/artist (both overground underground). On the West Coast now, she produces and directs animated commercials and industrial films. Political cartoons will have to wait.



STILL A LIL' REALISTIC. LINE WIDTH VARIES.

LACK OF AN EYE HIGHLIGHT GIVES FLATTER FEEL TO THE FACE.

NEVER NAIL DOWN A DESIGN TOO SOON. IT'S OUT OF MESSY PLAYING THAT ALL THE SPARKLINGLY SPECIAL POINTS COME TO MAKE A CHARACTER UNIQUE. SO PLAY!



For animated commercials, storyboards can be very general (only 5 panels for a one minute commercial) or detailed (55 panels for a 30 second spot). Every board starts out quite loose in style. In succeeding versions, as the client decides what is wanted, more detail and polish is added. The constant rule: product should be bigger and brighter. So, being able to render consumer goods accurately and dramatically is very important when doing advertising story boards.

Color boards detail the scenic design of a film and are filled with meticulous craftsmanship. Films also use a "shooting board" which is duplicated for many in the crew. Therefore, it is done in black and white--maybe a few greys. Each panel shows every camera move in a bold, simple style; the action must be read at a glance. Arrows indicate camera movements and movements of people or objects within a shot. Some directors want only sketchy outlines. Others want mood, lighting, even facial expressions.

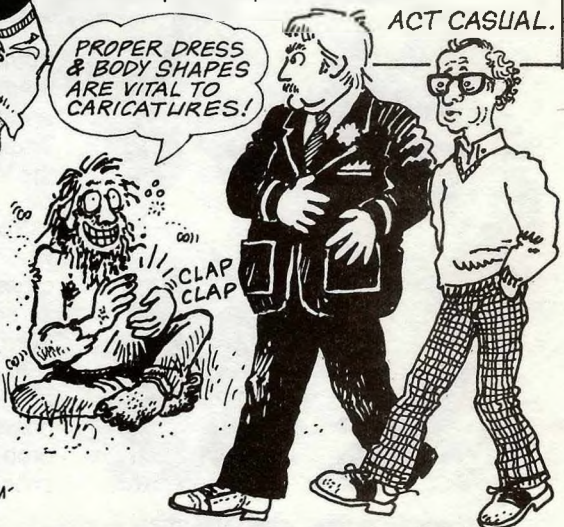
Often in art training the importance of costuming is ignored. In comics, too, artists sluff it off. But you can't on storyboards. Clients want specific stereotypes, and only clothes convey these clearly.

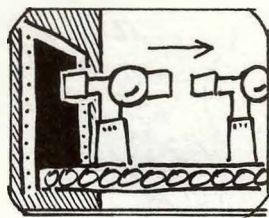
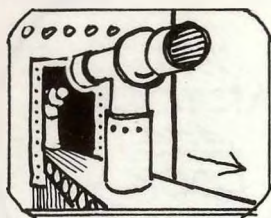


Clothes can also reveal mood: A figure bundled in sweaters under an afghan, after a near-fatal accident, is obviously recuperating. But always render your duds simply. Be Zen: draw only necessary detail, not a forest of wrinkles and complicated patterns.

PROPER DRESS & BODY SHAPES ARE VITAL TO CARICATURES!

ACT CASUAL.





Being a good storyboard artist means understanding both scope and limits of a project. Suppose El Cheapo Productions has a 5 second sequence: A factory is shown operating in three images. The first view on left is dramatic, but would involve drawings of increasing size in proper proportions and perspective. The second panel, however, can use a simple, repetitive cycle for a cheaper action that the audience can clearly see in 1.66 seconds. For speed and clarity on early panels, I use a felt tip or Pilot Razor Point. On finals I get bright and dramatic with sharp ink lines and color markers.



Forget hand lettering in films. It's bound to look amateurish. Only powerful calligraphy may work. Typeset lettering is not difficult with a cooperative typesetter, even in comic books. See below. There I've also used white letters on black for stream of consciousness. In rub-on lettering, as shown above, I favor Letraset, with its whole world of design possibilities.

BUT IN A HORROR OF DISCOVERY, STARK'S EXTRASENSORY POWERS RECEIVE ALL **TWEN'S** IMPRESSIONS AND FEELINGS WHILE LOVEMAKING--AN OVERLOAD SHE CAN'T ENDURE.

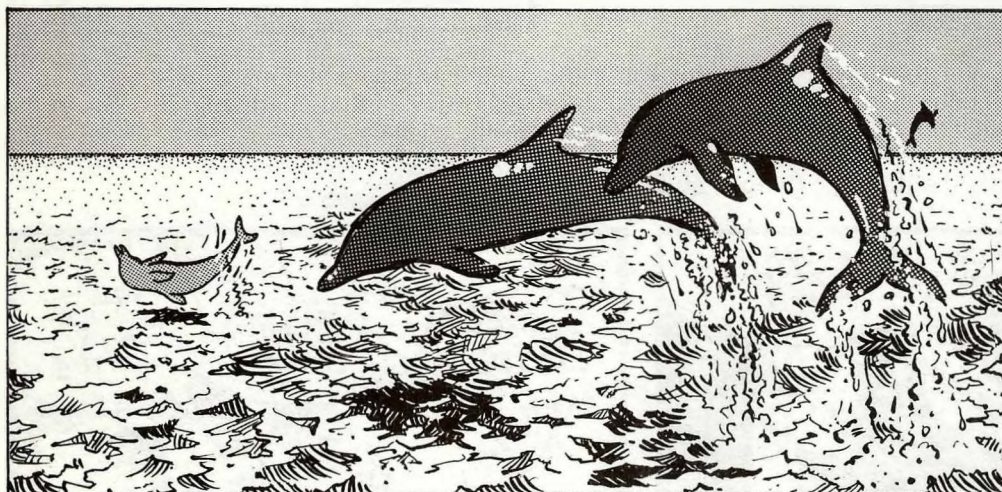


While figures dominate comic books, strips and animation, there is in films often powerful use of landscapes and environment, as well. These elements can be better utilized in the comics. When photo swipes are used, too often the result is a stiff "photo" impression. This can be avoided by first setting down a basic grid to establish horizon and ground angle, and then rendering the (photo) environment in exactly the same style as your people. Presto! An effectively integrated image.

You must get the same graphic quality in all lines, shadows and textures of the environment that you have in those "people panels." If there's a looseness in your style, keep that in your buses and buildings too.

Then there's the wonderful world of flora and fauna. In animation, a lot of non-humans do wear white gloves and talk, but many are just design objects. So--depending on the animal--try different media for new effects.

Some tools and materials--like rub-on screens or crowquill pens--will render tones and surface of a beastie better than others. Planning ahead will give you more satisfying results.



I mix media and tools constantly in order to achieve the best product. The porpoises frolicking above were inked with Rapidographs and a crowquill pen. The rub-on tone screens and some cel vinyl white were added last. I depend mainly on Rapidographs #2.5, 1 and 0. My favorite crowquill is Hunt #108, and I like a plastic-tipped ink cartridge pen called F.W. Freeline that gives a thick and thin line. My brushes are usually Grumbacher sables, #1, and #0.

For clean-up, I've found Cartoon Color Cel Vinyl White to work best because it dries to a hard plastic surface which allows much working over. I do my pencil layouts on tracing paper. A fully laid out job is slipped under 2-ply smooth Bristol board and both secured to my light table/board. Then I can avoid dying of boredom while inking, because the design is adjustable to the very last stroke. Sometimes big benefits come from shifting an image at a last moment.



GORDOLAND

IS THAT
THE BOSS,
BUG
ROGERS?

YOU
MADE HIM
LOOK
WORRIED!

ALL
CARTOON-
ISTS
LOOK
WORRIED!

GUS ARRIOLA....

ms. m. m. m.
m. m. m. m. m.

GUS ARRIOLA: Born in the northern part of Mexico now known as Arizona. Somewhat later in Los Angeles, graduated from high school directly into the animation biz. Worked on Krazy Kat at Screen Gems. Next step MGM, doing story-sketch duty for Rudy Ising, Bill Hanna and Joe Barbera. Launched Gordo for United Features Syndicate in 1941. Has been writing and drawing the tale of the amiable Mexican tour guide, his friends and townfolk, continuously since. Whew! Nearly forty years?

IT
MUST
BE
MONDAY,
WEDNESDAY
OR
FRIDAY,
GANG!
HERE
COMES
OUR
TEHUANA
MAMA!



IT'S MONDAY!
SHE HASN'T
BEEN HERE
FOR TWO
WHOLE DAYS!



CAN'T YOU
WAIT 'TIL
I SIT
DOWN,
YOU POOR
LAP
JUNKIE?



No one can actually "teach" anyone to draw. If you have talent and enjoy drawing, simply doing it on a daily basis will increase your skill. Copy the work of others you admire, as an exercise to make the proper placement of body parts and facial features, an almost automatic thing

for you. Observe the anatomy of people, animals, even of the structures and devices that share your life. Study the decorative qualities of nature. Every drawing you make will be a step toward new skill and your own personal style.

AH, GOOD!
THE
WATER'S
READY!



ON A RAINY DAY A
NICE CUP OF TEA
IS COMPANY!



I THOUGHT
TWO WAS
COMPANY!
TEA'S A
CROWD!

I'VE CLAWED
HEPPLEWHITE
FOR LESS
THAN THAT,
DOG!

WHO'S
CLAUDE
HEPPLE-
WHITE?



In producing a comic strip, certain basic rules apply. Your figures must convincingly convey the gag, story or philosophy. Your funny-looking human, animal or prop must have an engaging comic personality. Even a sourpuss can have ingratiating qualities. That's the place to start-with a personality who will catch and keep comic

page readers as friends. And don't waste your time trying to sell a concept that will wear out or lose charm in a hurry. Naturally, you must give your strip a look that differs from all those many others on the comic strip stage. In my case, the setting was a big determining factor.

I do roughs on #70 medium weight Vidalon tracing paper, because this allows me composing flexibility. It's much easier to stay loose when you know your finish will be on a different sheet. You will likely lay in your scenes boldly when a little mess won't matter. I know I also tend to work lots quicker this way.

You can clean up your tracing paper version if you like, or can be satisfied, as I am, when your rough has everything sketchily located and defined. With long experience helping out, I can ink at that point, so I tape my rough to the back of a sheet of two-ply, high surface Strathmore and turn to my light board.



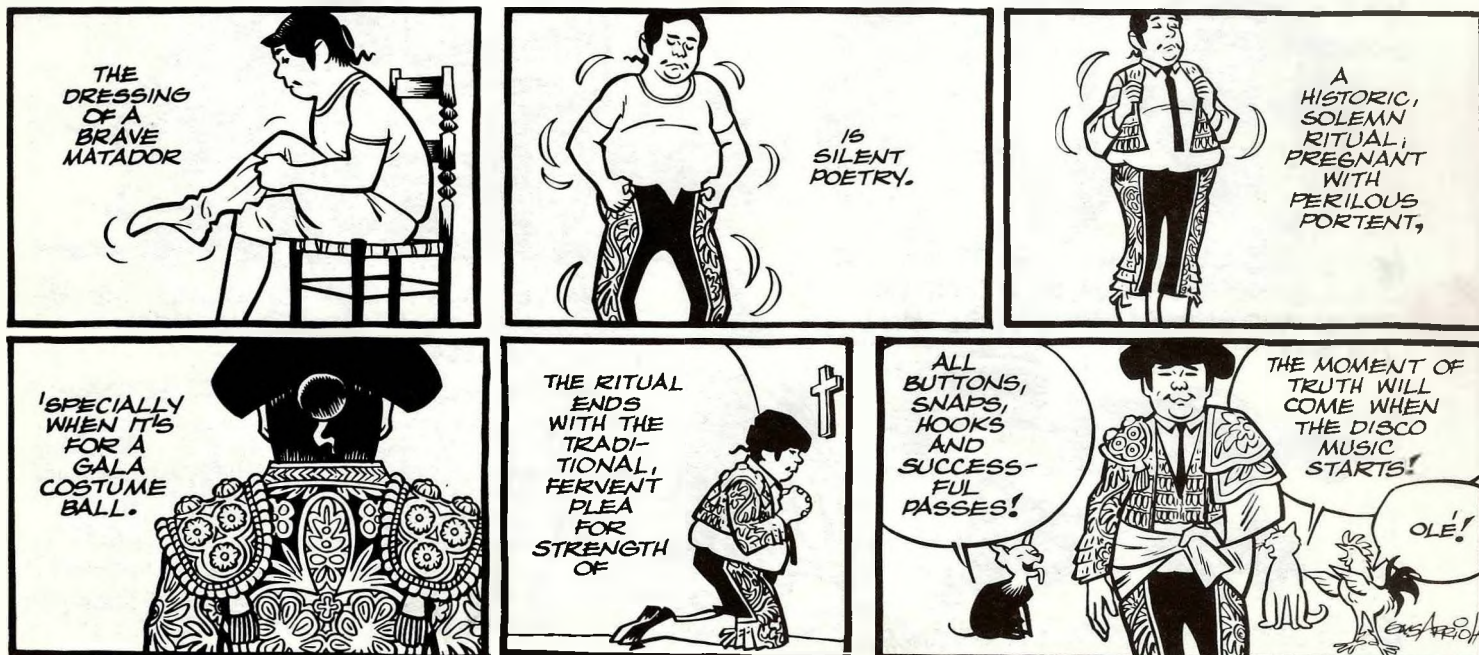
For me this is one of the best hold-overs from my animation days. Except that then I didn't work as I do now, entirely with a #2 Windsor Newton or Grumbacher

Rubens brush, using a #303 Gillott pen only for shading and crosshatch. My lettering is done with an Osmoroid italic, broad oblique pen.



The two panel-rows below illustrate the extreme reduction of newspaper comics. They are a cartoonists Sunday page! We draw another, introductory row but that is abandoned in many papers. So you can see that a story bit or gag must be simplified, dialogue and composition distill-

ed to their essence. I try to bring as much ART to the page as I can when I can, however. And since Gordo is a Mexican tourist guide I have opportunities to use ethnic flavors as in his go-to-party torero suit below. I often also use the colorful Mexican setting in my strips.





WHEELS, WHEELS,

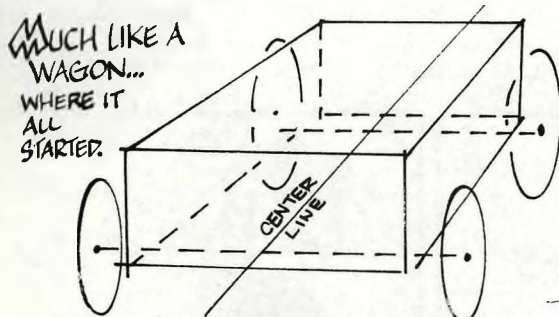
DENNIS ELLISON

HEY GANG! LET'S TAKE A QUICK TURN THROUGH THE 'CAR'TOON COURSE! FOLLOW ME!



Born, 1937 in Los Angeles and raised in various towns and cities of the Golden State. With an early interest in drawing, he zeroed out becoming a cartoonist once he grew up. (A process he is still struggling with, he confesses.) His cartoons have appeared in more publications than he can remember — along with such unforgettables as Playboy, Oui, Esquire and National Enquirer. He has also been into comic strip and comic book work, with recent years being as Editor of CARtoons, a magazine devoted to hot rods, motorcycles, off-road vehicles, anything with wheels. Says he enjoys oil painting, pipe collecting, reading, music and building models — mostly WW II aircraft. "In no other profession could I find as much excitement and fun." says Dennis —

Drawing cars means thinking, for a start at least, of a very basic shape—a box or series of boxes. It may even help you to draw one with a line through each end for your axles, and the size and angle of wheels roughly indicated.



THINK IN TERMS OF WHAT SHAPE THE CAR IS... LONG AND LEAN, SHORT AND FAT, TALL AND SKINNY... LIKE PEOPLE IN A WAY.



TRY TO GIVE YOUR 'CAR'TOON A PERSONALITY OF ITS OWN!

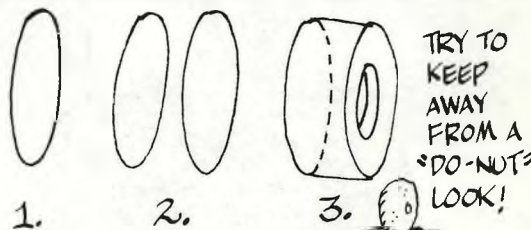
Try to keep in mind that cartoon cars should always have an animated appearance. Don't let yours get the look of a technical illustration, without any life or spirit. Give every cartoon car you draw a feeling of movement, even when it's merely standing still.

Sometimes I use a bold, heavy ink style, sometimes lighter lines, but always try for character in all mechanical friends.



A SIMPLE TRICK FOR DRAWING THE TIRE AT ANGLES... STUDY A TIRE, SEE HOW IT IS CONSTRUCTED.

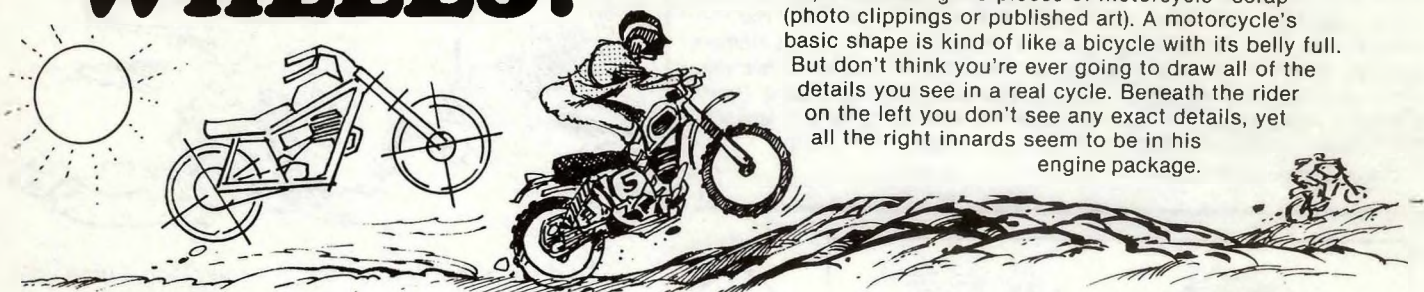
DRAW AN OVAL DOUBLE IT CONNECT THE OVALS!





WHEELS!

Before trying to draw motorcycles, take some close looks at how they are constructed, or even better, find some good pieces of motorcycle "scrap" (photo clippings or published art). A motorcycle's basic shape is kind of like a bicycle with its belly full. But don't think you're ever going to draw all of the details you see in a real cycle. Beneath the rider on the left you don't see any exact details, yet all the right innards seem to be in his engine package.



There is even more suggestion in that distant cycle above--only the skimpiest bike shape but it's enough. On the wheelie scene you have people too, however, and you can't let them be just figures

riding along. They must show personalities and must act appropriately in the business at hand. Expressions are everything in cartoons, so work them to extremes. Study faces, actions and moods of people around you everywhere. You can learn from them--they're free models. Always remember that comical drawings rely upon exaggeration, and that very word allows unlimited play with the truth, so go as far as you can whenever you can. Aside from rules of decency, nobody ever tries to put limits on cartoonists.



I usually "feel" out a character with light pencil lines, as in the fat man above. In this case, circles gave me a rough indication of weight and roundness. There's a marked bend or bow in his legs under his heavy belly. Head and shoulders tip back to balance it.

In my finished drawing, I kept the heavy, solid feel. Even updrawn wrinkles suggest overloaded pants. Puffy hands are minus detail.

My tools were a Pentel fine point for most inking. Heavier lines were done with a #1 brush, the very fine lines with a O or OO Rapidograph, and lettering with a Sheaffer fine italic point.

In developing your style, try to go two ways, with a sharp, "cartoony" side and dramatic, illustrative stuff as well. It's bound to pay off when you make the rounds with your samples.

Giving yourself a serious side will of course demand that you look at things more closely. Note how changing eye-levels alter perspectives, for instance.

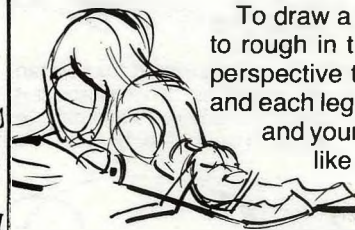
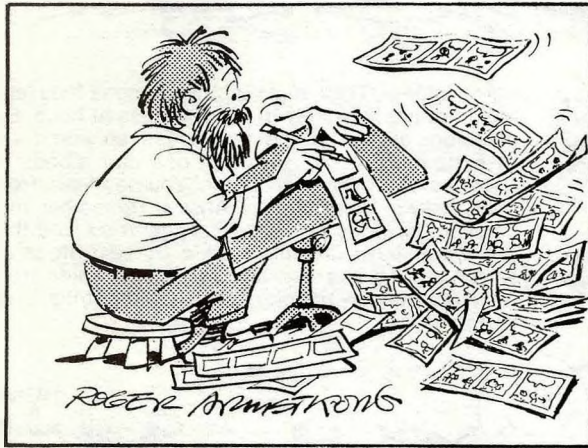


GOING TO THE DOGS

ROGER ARMSTRONG

"He was born with a pencil in his hand!" That comes straight from his mother--but the place was Los Angeles, where only earthquakes get noticed. Nevertheless, since his well-equipped arrival--except for some school time and growing up--he has been drawing comic strips. "Ella Cinders" and "Napoleon" were even concurrent occupations, from 1950 to 1961 and their syndicate deaths. He also drew "Little Lulu," "Bugs Bunny" and worked on "The Flintstones" strip. For comic books he has done bushels of Disney, Hanna-Barbera and Warner Bros. stuff. At this moment he is drawing the "Scamp" comic strip, while also teaching watercolor painting and cartooning at Laguna Beach School of Art and at Orange Coast College. Listed in "Who's Who in American Art" and also a member of National Watercolor Society, CAPS and the National Cartoonists Society.

I don't think there's any better cartoon dog than "Napoleon"--created by Clifford McBride in 1932. What a personality. The dog, I mean.



To draw a "solid, real dog" like Napoleon, I urge you to rough in the body as a shape that looks solid, in a perspective that fits your need. Figure where the neck and each leg should attach in relation to the perspective and your finish drawing is going to come out looking like a figure that really has weight and fur, too!

Even a broad caricature, with actions and parts greatly exaggerated, can have basically correct anatomy, as shown in these samples.

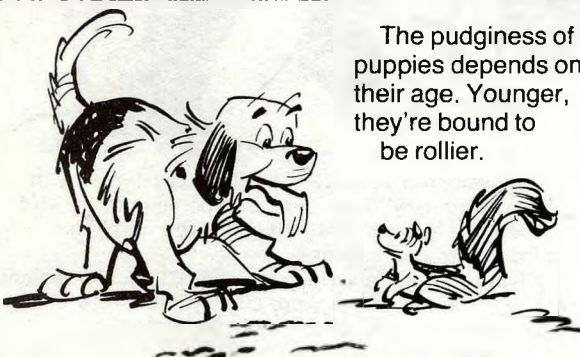


On dog fur, avoid a uniform thickness in your lines.

No limits on action!



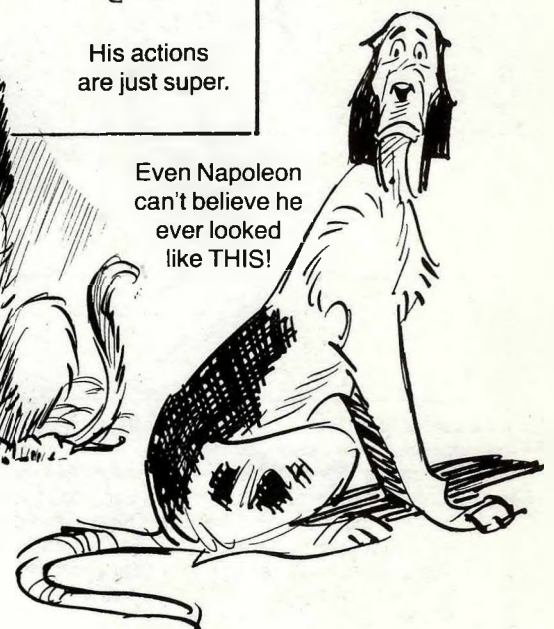
His actions are just super.



The pudginess of puppies depends on their age. Younger, they're bound to be rollier.

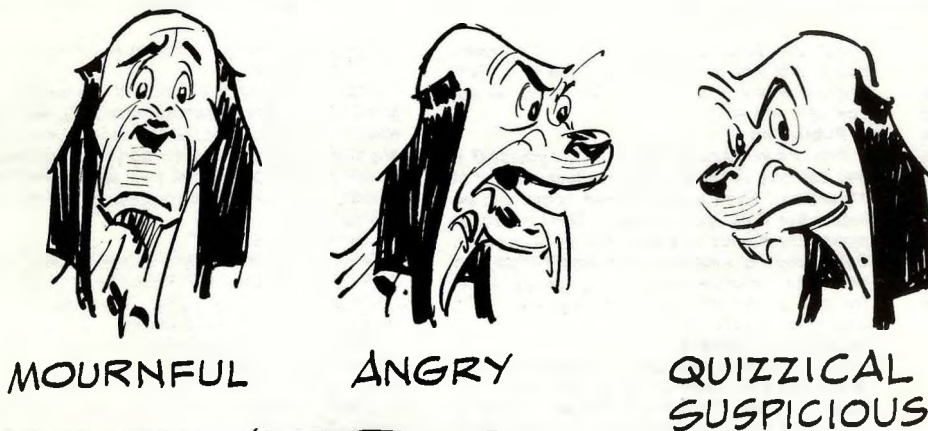
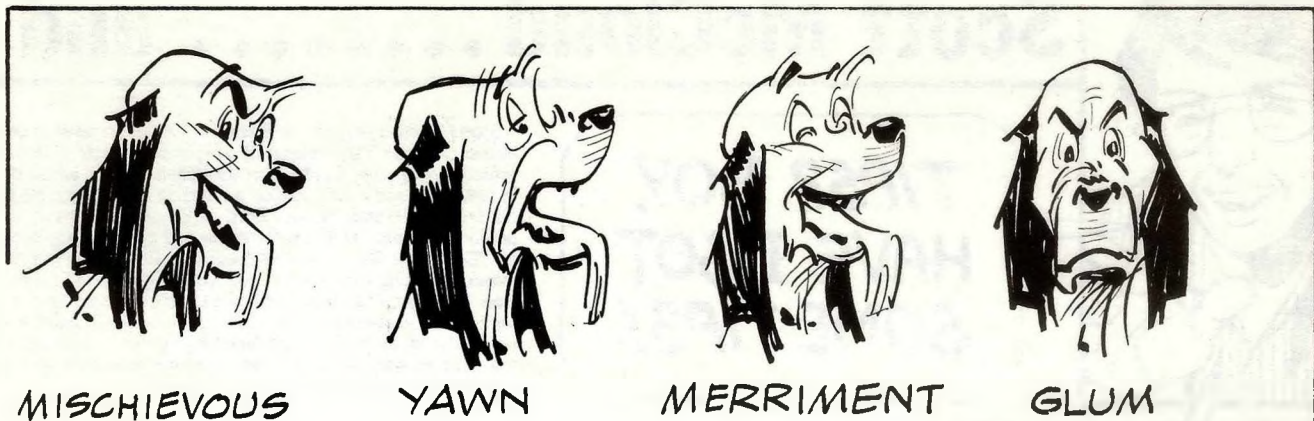


Even Napoleon can't believe he ever looked like THIS!



You'll notice that big feet add a comic look to cartoon dogs, whatever the size. Of dog, that is. In shading fur, I rarely make black spots solid black. It helps the furry look to roughly crosshatch these areas. And tongue tips look wetter when they're not a solid line.

Just as a historical note, here is Napoleon in 1932--which proves that nothing stays the same. Right?



FACIAL EXPRESSION: Any or all are easily conveyed by cartoon dogs, as Napoleon demonstrates above and at left. This loose style doesn't happen accidentally though. You have to watch for places where you can leave lines unconnected--until you are so used to the swing of it that no thought is required. No thought is my usual and favorite condition.

Note that with physical characteristics well established, they can be broadly manipulated without losing recognition.

The traditional ink used by cartoonists is Higgins Black Waterproof Ink, but I prefer ART Tone, Fine Line. Just for its flow, I guess.

Invention of felt tip pens has gotten us free of total dependence on the dip pen, but you guessed it, I'm still a confirmed dipper. With felt tips you have to sacrifice those lovely thick to thin lines the good old fashioned pen points can give us. And there's no doubt about the permanence of such ink lines. With felt tips that quality is often not there--or annoyingly doubtful.

These pages were inked with a Gillott 290 and Esterbrook 335 on 2-ply Strathmore. For lettering I use an Osmiroid fountain pen with a lettering point--but I dip that too.

Some cartoonists like a Rapidograph fountain pen for lettering. I went that route once on Napoleon, but it lasted only a week. I find that the draftsman type nib doesn't fit my style of lettering. My favorite tool is my lightboard, because with it I rough on one sheet and ink super clean on another.





Scott McCloud and his

**TIPS? BOY,
HAVE I GOT
SOME TIPS!**

Scott McCloud was born in Boston in 1960 and raised in Lexington, Massachusetts ("Birthplace of American Liberty"), in suburban splendor. Received an M.F.A. in illustration from Syracuse University in 1982. Worked in DC Comics' production department '82-'83. Sold his first comic book series, *Zot!*, to Eclipse Comics in 1983 and produced it from '84-'85, winning the first annual Jack Kirby Award for "Best New Comic of 1984" and the Russ Manning Award for "Most Promising Newcomer." His work has received notice in *The New Yorker* and has been exhibited by the Art Deco Society of New York. Scott is newly married, now lives in Massachusetts again, and would like to know why these little biographies are always written in the third person when they were obviously written by the artists themselves. Just wondering...

FOR BEGINNING WRITERS AND ARTISTS:

1. Dialogue

Listen to real-life conversations. Most people speak their minds simply and clearly. Don't try to be too clever with dialogue. Simple words mask complex thoughts. People say what they mean, but they *show* what they feel (often unintentionally).

2. Character Design

Build characters from the inside out. Don't rely on surface gimmicks like dialects and costumes to distinguish them. Even in silhouette, without speaking, your characters should be recognizable for their body structures and the way they stand. Again, real life is your best source, even for science fiction and fantasy.

3. Drawing Facial Expressions

Get a mirror. You'll need it.

4. Drawing Full-figure Poses

Make that a full-length mirror.

5. Your First Project

Keep it short! It'll take longer than you think to draw that multi-part cosmic epic you've been planning. Trust me, it helps to *finish* a story or two before moving on to the Big Stuff.

6. Tools

Experiment!! There is no correct way to draw comics. I have, at various times, used ball-points, china markers, correction tape, felt-tipped brushes, crow-quills, KO-REC-TYPE, design markers, conté crayons and Q-Tips! If it prints and you like it, that's all that matters.

7. Reference

Start building a file. Catalogs, specialty magazines, books on cars, books on architecture, your parents' old *National Geographic* - anything at all! You may think you can fake it, but there's no substitute for the real thing.

8. Your Audience

Get one! Ask for *honest* criticism. Don't let 'em get away with "That's very nice." Get the *truth*

out of 'em. And if the truth is that your art looks bad or that they didn't understand the story, then find out why and thank them for being honest ('cause it ain't easy).

9. Publishing

If no one will publish it for you, *do it yourself!* If you can only afford to print 10 copies, then print 10 copies. Even a photocopied comic can be impressive if the work is good. Don't expect to make any money this way, but try it anyway. Self-publishing, even on a microscopic scale, can be a valuable experience, helping you get a feel for the *entire* comic book process, from conception to sale.

10. Study Everything!

No single artist, style or philosophy is going to provide *all* the answers. Be as open-minded as possible in both life and art. There's no way to tell where that next great flash of inspiration is going to come from.

11. Watch for Connections

This one is hard to explain but extremely important. It relates to #10. In short, all of the great stories in both art and science have occurred when two seemingly unrelated events were connected in somebody's head to produce a third, previously unheard of idea. If you're really shooting for the stars in this business (and why not?), this technique of "pattern recognition" could be your most important tool.

12. Practice

Constantly.

13. Preparing a Portfolio/Series Proposal

Keep it *neat!* Stacked equal-size copies (don't send originals!). No smudges. Show quality and quantity, but don't overwhelm. Make it look simple. Editors have to go through a *ton* of these things; don't waste their time making them plow through disorganized stacks of crumpled Xeroxes. If pitching a series, show them characters, sample

pages, concepts and *concise* plot summaries.

14. Do It Yourself

If you can ink, learn to pencil. If you can pencil and ink (otherwise known as "drawing"), learn to write. If you can write, pencil and ink, don't let *anyone* tell you that you can't! Just keep studying and improving *all* your skills. (For the record, many of my peers disagree with this philosophy.)

15. Being "Commercial"

Never write or draw anything *only* because you think it'll be "commercial." If your heart's not in it, you're going to do a rotten job. Be yourself!

16. Copyrights and Trademarks

They're yours 'til you sign 'em away. Read those contracts carefully.

17. Inventing a Style

Don't! Style will take care of itself. Just do what seems most appropriate for your ideas. Style originates not from the way you draw but from the way you *see!*

18. Black and White

Most comics in America are still color comics, so many black-and-whites still look like color comics without the color. Don't let this happen to you. Black and white provide many unique opportunities for mood, texture, contrast and simple beauty. Use what you have!

19. Figure Drawing

Can't help you there. I'm still learning.

20. Comics and Cartooning

Comic art, at its most basic, is just art in sequence. Cartooning is a way of *drawing* that intensifies images by reducing and amplifying them. Many comic book fans seem to think "cartooning" is the enemy of serious comics. It isn't. The two *separate* disciplines enjoy a distinguished shared history. Outsiders may lump them together thoughtlessly, but we should never react by trying to tear them apart.

And now,
without
further
ado, it's--
My rather
excessive
l a y o u t
method!



STEP ONE (left). First a warning: My rather excessive layout method suits me fine, but it is by no means an industry norm. There are many potential problems with it (especially a lack of spontaneity). Still, it might be of interest to some of you, so here goes. An average issue of *Zot!* sits in my head for months before I actually get to it. This "incubation period" helps to keep ideas flowing naturally before deadlines and page counts start to come into view. When the time comes to actually begin, I produce what I call a "visual plot." This is a miniature thumbnail version of the finished comic, complete with color covers. No dialogue or details but a fairly structured plan for my story. Individual panels will change, but I'm getting a handle on the essential plot, important events therein and the difficult task of pacing.

RATHER EXCESSIVE LAYOUT METHOD.



STEPS THREE AND FOUR (right). Next I enlarge each page of the mock-up to original art size (in my case, 10" x 15"; the page at right was reduced a lot more than the one above to make them appear at the same size) and trace them in non-repro blue pencil. Then I pencil in all of the word balloons. I send these pages to my letterer, who sends back the completed panel borders and word balloons. Then, at last, I begin to draw, using the blue pencil as a proportional guide and my mock-up as a model. There's always a risk that I will lose some of that all-important spontaneity but, for my purposes, the gains of the process far outweigh the losses. Anyway, that's me. How about you? Everyone is different!

STEP TWO (left). Here's the rather excessive part. I draw the entire comic at *comic book* size with felt-tips and brushes to produce a detailed mock-up of the finished product. Even the *balloons* are lettered! Why? Because I believe that by *reading* my comic *before* it's drawn, I can judge not only if it's clear or makes sense but how it *feels*. Is it funny? Is the mood right? Somehow, a simple thumbnail just doesn't cut it for me, so this is my solution. It may sound incredibly time consuming but, in fact, my layouts for the monthly series currently take no more than four days for 18 pages. I've loosened up a *bit* since this particular page, but not too much!



CARTOONIST? WHAT'S THAT?

Our language sells us short on "CARTOONISTS" with the word "cartooning" applied to an almost immeasurable field. For instance, in a comic book the

man below would be a cartoon, but actually he is from a highly regarded work of art.



Here are just a few of the many practical how-to tips contained in this book—tips from top newspaper and comic book cartoonists who show you, step by step, how they work their own brand of artistic magic!



If you're leaning toward the so-called classic style of realistic comic book art, my first tip is, "Have a full research file." Doing historical period stories, westerns or war, a good, solid file will add to your quality and speed.

When stories include people and props that you must reproduce "true to life," don't waste time guessing the look of horses, cars, old or new buildings, devices, weapons, etc. When your job demands authenticity, get it the sure way—from clippings you have saved. For your drawing of the contemporary scene, you'll often find the props you need in your handy Sears catalog.

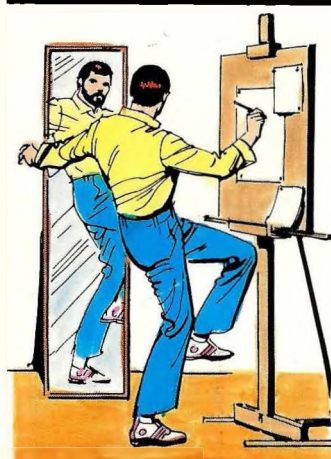
Let's suppose a panel must show a man looking through binoculars. Sure, you can fake the shot to avoid the need for details, but the result won't be as good as you can get with the catalog's help. You're bound to do even better with a good magazine clipping of a fellow actually looking through binoculars.

Every good gag cartoon contains a lot of thought that escapes the quick glance most of them get. You can't show it all, but it's got to be there. If you work the way I do, an idea you feel like running with will start you thinking first of the position and size or volume of the principal characters in the gag. For instance, if you're showing an elephant, his bulk comes first and determines the size of other actors in the scene. It also influences the shape of the panel you'll use. There's no problem with one elephant, but with a string of jumbos like the one below, you've got no choice except a long, streamer space—probably like some of the *Mad* "marginals" I have doodled for years.

Always show the key points of a gag clearly, with no background clutter likely to slow down a quick reading and understanding of it.



SERGIO ARAGONES



In developing poses, I use myself as a model. Try it and you'll find that a tall mirror will give you lots of help. Two mirrors are even better. You can see hands and other body parts from a reader's viewpoint with authentic foreshortening—even get good angles on faces.

Next I detail the background and make the perspective just right. Don't slight this. Behind even superbly drawn figures, bad perspectives will make your work look false.

In my inking, I do black masses first—with a Windsor Newton #3 brush. For lines and textures that follow, I use Rapidographs, Gillott #303 and #170 pens, and Windsor Newton #1 and #2 brushes. For corrections, I use white tempera or sometimes typing correction fluid. I postpone these until I have finished the total page, however. Let's say I'm on the first panel and convinced something needs correction. If I just bypass the problem, by the time I finish the page, the correction often does not seem so necessary. And it is also safer to leave touchups of water-based whites until the last when hands are nearly finished with the page.

Garcia Lopez

How to lay out a page, what kinds of drawing tools to use, how to utilize lighting effects to increase impact, shortcuts to caricaturing, expressive use of anatomy—all these techniques and more, as explained by 35 artists who use them every day!